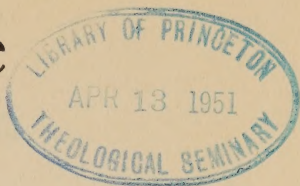


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Church use of audio-visuals

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by

Howard E. Tower

C. A. Bowen, General Editor



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CHURCH USE OF AUDIO-VISUALS

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Preface

This study has been prepared for use in the leadership program of the Church. It is directed to pastors and local church leaders. An attempt has been made to give material that is basic in the formal leadership course "The Use of Audio-Visual Resources in the Church." On the other hand, it is felt that members of a local church audio-visual committee can find in this study answers to questions they face as they seek to guide the use of any audio-visual resources in their church.

This is not an exhaustive study. I have sought to discuss only matters that are essential to local church leaders as they face their task. If the careful study of this text helps improve the quality of teaching in local churches, its purpose will have been achieved.

Many persons and groups have contributed to the completion of this work. A score of years as a pastor have left their mark. Wide experience in interdenominational work has made its contribution. Responsibilities as director of the new Audio-Visual Department of the Division of the Local Church, of the Methodist Board of Education has given opportunity for wide contacts with many sections of the church.

PREFACE

There is not space to express appreciation to all persons who have contributed largely to my experience and thinking in these last few years. I do wish, however, to express special appreciation to Dr. J. Q. Schisler, whose patient, understanding support cannot be overvalued; to Dr. N. F. Forsyth, who has been to me as a father in my work in a new field; to Walter N. Vernon, Jr., a co-worker and patient editor of this study.

HOWARD E. TOWER

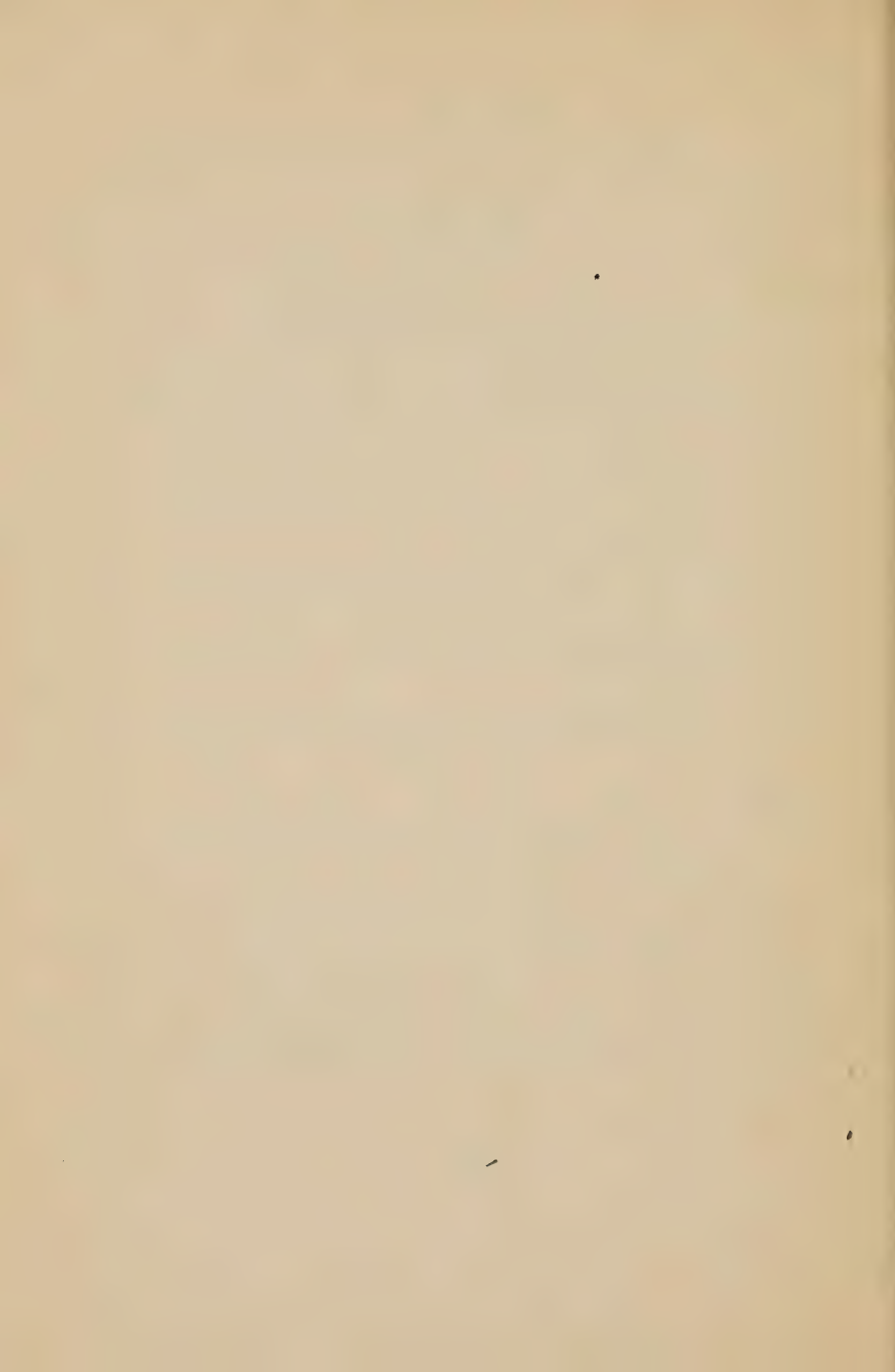
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Chapter I

TOWARD A MORE ADEQUATE CHURCH PROGRAM

THE GOAL OF ALL OUR ENDEAVORS IN THE CHURCH IS TO reach more persons with the Christian message. We want to help them become more effective Christians. Whatever our leadership responsibility may be, we are directing our efforts toward a more adequate church program. We may be primarily interested in education, evangelism, or missions, but our chief concern is to reach more persons more effectively.

In one generation we have seen dictator groups change the philosophy, outlook, and response of an entire people. To accomplish their ruthless purpose, we have seen them make full use of two new tools of communication—the radio and motion picture.

In the same generation we have witnessed a training program to prepare a peaceful, non-aggressive civilian population for the grim task of defending itself against those who would conquer. In an incredibly short time millions of boys who had been taught to love were condi-

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tioned to hate. Those who were unskilled in warfare were trained for total warfare. Again, we find that the motion picture played a vital role in this tremendous accomplishment.

During these same years we have watched the influence of the motion picture and the radio in changing the attitudes and social patterns of our American people. It is impossible for us to be aware of these happenings without realizing that these new tools have great power to reach persons with ideas. Their use can bring about a new way of life.

We find ourselves in a world where opposing ideologies are competing for the loyalties and allegiance of men. Can the church afford to let the children of darkness be wiser than the children of light?

If these great movements that have powerfully used modern tools of learning are not evidence enough to convince us, then we should turn to the records of scientific tests. Both the school and the armed services have made carefully controlled tests in the use of film and other audio-visual resources. Two important conclusions stand out from a study of these tests: the picture-word combinations—such as film, filmstrip, slide, and recording—make for (1) faster learning and (2) more lasting learning. Research studies indicate that these results hold not only for the transmission of information but also for the changing of attitudes and the modification of actions.

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All this evidence means but one thing to us as church leaders. If we want to move toward a more adequate church program, we have a mandate to achieve an understanding skill in the use of audio-visual resources. We need to harness every tool that makes for quicker and more permanent learning.

To meet this demand we need to know what the use of pictures will help us do. What are some of the teaching objectives that the combination of pictures and words will help us achieve?

WHY WE USE PICTURES

To Bridge Time and Space

Our Christian faith grew out of the experience of men and women who lived in a distant past and in a part of the world unknown to most of those whom we seek to reach. Jesus himself, the author of our faith, lived in this distant past. To bridge time and space and make the experiences of these men and women real to the learner today is a goal every teacher must seek. How can we do it? We try to do it by using words. We induce those whom we teach to read about what others did. We discuss their experiences and seek to apply their lessons to our lives. Yet Peter and Paul and Jesus are not too real. How else can we make these men of old more real to the members of our group?

The picture, especially the picture combined with words

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and action, can give us a sense of living in the past, in the very lives and times of persons whose experiences are vital to our faith. The following experience of the writer illustrates this fact.

Long ago I learned in Sunday school the story of Jesus' temptation in the wilderness. I had read many times the account both Mark and Luke give us of this incident. I had always pictured the wilderness where Jesus faced his temptation as a great forest. Wilderness, to me, meant the wilderness of the early American frontier.

In 1947 Dr. John Trever brought back from Palestine color pictures of the Judean hill country. It was my responsibility to develop these pictures into a sequence covering the journey from Jerusalem to Jericho. Now I know that Jesus went out into the waste lands of the Judean hills. The wilderness referred to by Mark and Luke corresponds more nearly to my mental image of a desert. If pictures can help us make distant times, places, and persons real they will help us achieve an important teaching purpose in Christian education.

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The picture was man's earliest means of communication.



Even after written language developed pictures remained the universal language.

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Man has expressed his deepest feelings through pictures.



The discovery of photography made the picture available for mass communication.



With sound and motion added, the motion picture became a new power to communicate reality.

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Television brings this new power of communication into the home.



And now the church must learn to communicate its imperative message with these new tools.

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To Put Content Into Words

An adult family group, as they discussed a near-by nudist camp, overheard a four-year-old remark: "I've never seen a nudist, but I'd rather see than be one." When the adults laughed, the child played for further attention and said, "That's psychology." Such misuse of words is amusing.

However, it is disheartening when we discover that those we teach have learned the words but missed their meaning. The word "love" is easily learned. Its meaning is difficult to impart, for it may have many meanings. What gives the word "love" its content of meaning? Does a little child understand the meaning of love when he can spell the word and use it in a sentence? No, the meaning of the word "love" is built up out of all the experiences the child has had which those about him interpret with the word "love." Such experiences the child begins to have in the home with his father and mother, brother and sister.

So love may be understood as possessive, or self-giving, as inclusive or exclusive, as lasting or fleeting, according to the accumulation of experiences associated with the word. For many children the actual experiences they have in home and community are not adequate to give rich meaning to the word. For these, the teacher has the problem of putting into the word "love" a content of meaning that is sufficient. And so the good parent or

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teacher tells stories and provides experiences that will enrich. Tolstoi helped us understand love in his story "Where Love Is, God Is." The picture-word combination in the film based on this story can create experiences vicariously that will help give content meaning to the word "love."

If we are not sure that our words carry a full cargo of meaning, perhaps we need the help of the right picture.

To Achieve Personal Identification

We talk a great deal about hero worship as a factor in character development. We may have placed too much emphasis on the significance of hero worship, and yet there can be no doubt that we tend to identify ourselves with persons and causes that appeal to us.

Today can we doubt the part pictures play in an appeal to the young? If we do, a poll of the boys and girls in our church school will convince us. Ask any group of boys and girls to tell about Peter, James and John, Mary Magdalene, Priscilla and Lydia. Then ask them to tell about any four or five movie or television stars. Compare the results of the two polls. The first will likely yield a near zero score and the second a near one hundred.

What made the difference? Probably none of the group ever saw any of the television or movie stars—nor the Bible characters—but they had all seen many pictures of the first, and few or none of the latter.

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Part of our Christian education is to stimulate persons to want to be like the right persons. The picture-word combination can help us accomplish this purpose.

To Motivate to Action

To cause persons to want to do what they know they ought to do is the most difficult objective of Christian teaching. Here, as in all learning, guided experience is the best teacher. We do what we ought to do when we get satisfaction from doing it. Without the doing there can be no satisfaction. Words often fail to challenge us to right actions. When we show through pictures satisfactions others gain from doing the right, the appeal to want to do likewise becomes stronger.

To motivate to action, the sound motion picture is likely the best word-picture teaching combination, for in the dramatic sound picture we can put all of the realities of actual experience. Many choices or alternatives can be presented, and a number of courses of action interpreted in the lives of the characters. But even here, to say that the picture itself motivates to action is to make an overstatement. The picture lays the foundation for the discussion or consideration of the onlooker. Rarely does it alone make up the mind of the viewer, but it can help you, the teacher-leader, to reach this teaching objective of motivating action.

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To Enhance Worship

In Christian teaching, worship is the over-plus quality that secular teaching lacks. Therefore church leaders should never stop short of worship. When the growing person comes to have a rich understanding of the word "love" and comes through his experience to the place that he can say "God is love," even that is not enough for the Christian leader. He cannot be satisfied until that knowledge of God—the God of love—leads the learner to the act of worship. And that, too, is a difficult teaching objective. Can the word-picture combination help?

Our churches use pictures widely as aids to worship. Such use is not always sound. Vital worship requires the worshiper to center his attention on God and to have an inner response to him. Pictures can help center the attention of a person or a group of persons so that they may redirect their thinking toward God. A picture-word combination can be used to focus such attention on a particular aspect of God's personality or being. In other words, a picture may help determine the content of the worship experience. Again, a picture may help create an atmosphere that makes a response in worship easier.

But a picture should never be allowed to become the object of worship. This is idolatry. Shoddy use of pictures may approach this type of misuse. Further, it is clear that quietness in the presence of a picture, or series of pictures, does not guarantee worship.

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However, when carefully selected and wisely used the picture-word combination can help achieve the worship objective of Christian teaching.¹

HOW PICTURES MAY BE MISUSED

If we want to get the most out of the use of pictures it is important to understand what they are inherently able to help us do. It is also important to know that by their very nature they are often misused.

Any teaching tool can be misused, but it is more serious to misuse a picture because it has the power to impress itself upon the mind more indelibly than the spoken word.

Misuse Often Due to Laziness

The first misuse grows out of our human proneness to take the easiest course. Most motion pictures, filmstrips, and slide sets are ready-prepared materials. Printed lesson resources require teacher preparation, but a twenty-minute film can fill up a twenty-minute lesson period in the mere showing. This kind of misuse makes it easy for a lazy leader to make no preparation. The leader may say: "We're going to have a film Sunday. I won't have to prepare my lesson."

Because so many audio-visual resources are ready-made to fixed length, it is easy for a lazy or indifferent

¹ See discussion of the use of pictures in worship on pages 71-72.

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teacher to substitute such a resource for all other learning experiences.

A leader may reason that a dramatic sound film of a Bible story is more real than reading or telling the same story. Therefore, the thing to do is to choose fifty-two sound motion pictures of Bible stories—one for each Sunday. Just to suggest it is to make clear that such substitution will not give the kind of varied learning experiences needed in any group.

Another leader may say: Of course, the use of a film each Sunday is absurd. I will use a film each month. On the first Sunday of the month we will tell the story of the film. On the second Sunday we will present the film. On the third Sunday we will discuss its meaning for our group, and on the fourth Sunday carry out such projects as the use of the film may suggest. Such use, he may say, provides for a wide variety of learning experiences—Bible study and research, group discussion and planning, group action, and worship. But students' interests and needs do not fall into such neat patterns every four or five weeks. Furthermore, no adequate curriculum for a year's study can be based on any twelve Bible stories.

Audio-visual materials should be used when they help achieve a particular teaching objective. Eternal vigilance is needed lest we slip into lazy misuse of these good tools.

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Misuse May Place the Teacher in a Secondary Place

The leader is central to any learning group. Only a *person* can help others discover needs, guide their experience, bring to them mature counsel, and help them think their way through to significant conclusions and important decisions. Audio-visual resources lend themselves to a usage that may put the leader in a secondary place. A long sound motion picture may even replace the teacher for an entire session. The film may not be too long to present effectively its message, but if it is too long to fit into current time schedules it crowds the teacher out. He is no longer able to be the guiding hand in the learning process.

Another factor that tends to crowd the leader out is the physical setting required for using projected pictures. The room must be dark. Attention must be focused on the screen. A fixed sound track makes group-leader participation practically impossible until the film is finished. And if all the time is gone, the teacher has been replaced.

But no teacher need let the audio-visual resource usurp his place as leader of his group. He needs to plan to stay in control of the learning situation.

Misuse May Result in Dual Programming

Many churches today, unfortunately, have a dual program. They have a regular ongoing church program and a "visual aids" program. The church board of education

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and official board plan and carry on the regular program. The pastor and/or a committee may plan and carry out the "visual aids" program.

This parallel visual program may take the form of a Sunday evening film forum, or a monthly Sunday morning film showing at church school, or a "special days" program, or something else. In many such cases the regular officers of the church take no interest in or are unaware of the film program, and the committee planning the film program may never take into account the relation it should have to the ongoing program of the church.

Such a program dualism is made easy by the nature of certain visual resources. The fact that films have to be scheduled ahead of time and are expensive encourages a "special program" approach to their use. The fact that few audio-visual resources have been planned and produced to be an integral part of an ongoing program makes it difficult to use them integrally, and gives rise to parallel programming.

THE CHURCH HAS A MANDATE

We need to understand these possibilities for misuse of audio-visual resources, but we must not allow such awareness to blind us to the teaching power of these new tools. Man can use atomic energy to create engines of destruction, or he can use the same energy for constructive ends.

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As leaders in our churches, we feel a new urgency to make the message of Christ effective in the lives of men. If new tools and materials that combine the power of the spoken word with the power of vivid pictures can help us reach more persons with our Christian message in a more lasting and telling way, then we have a mandate to become skilled in their use. These chapters seek to help us achieve this goal.

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Chapter II

AN ADEQUATE PHILOSOPHY OF THE USE OF AUDIO-VISUAL RESOURCES

THE MANDATE TO BECOME SKILLED USERS OF AUDIO-visual resources gives us a right to ask what signposts there are along the way to guide us.

We are traveling a road that is still largely untried. We can learn from the experiences of the public school, the armed services, and the theater. However, since our objectives are not fully parallel to those of any of these agencies, the principles that guide us may differ.

Some of us have watched other churches go into "visual education" programs in a big way only to be disappointed. How can we be sure we will not have the same sad experience? What is an adequate philosophy for the use of audio-visual resources in a church program?

First of all, let us recognize that we cannot find a guide map with all the details written in, nor with all the pitfalls marked, nor with all the questions answered about obstacles ahead.

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There are many questions still unanswered: Can projected pictures be used effectively with pre-school children? What is the right proportion of the visual to the verbal? Is a sound motion picture better than a silent film? Is color more effective than black and white? Can pictures be used to good advantage with a wider age-range than other teaching materials? No final answer to these and many other questions can be given with any degree of certainty at present.

And yet, from many years of experience outside the church, certain broad principles can be suggested that will help any group of leaders who are in earnest about building solidly. They will not help those who are concerned only with keeping up with the church around the corner.

SOME GUIDING PRINCIPLES

Audio-Visual Resources Follow Usual Ways We Learn

What we know about the way in which persons learn and grow is just as pertinent when we use audio-visual materials as when any other resource is used.

The purpose of this book is not to discuss educational psychology, but because there is evidence that some users of films and other audio-visual materials seem to feel that somehow learning takes place by magic when persons are exposed to a screen, let us review some of the facts we know about the way persons learn.

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First, a person must be ready for a learning experience before he can benefit from it. This readiness may be determined by the interest of the person, his past experience, his physical condition at the time, and his physical surroundings.

For example, even when all other factors are favorable, little learning takes place if a room is so hot and stuffy that the learner goes to sleep in the first five minutes of the film.

Or again, a film on one of the stories of Jesus was shown to a native African group. The group was very interested in the picture, but the one thing that each person in the group talked most about was a lone chicken that just happened to walk across the street in the path of the camera. The natives saw and were interested in what they were ready to see and understand.

This means that our readiness to learn—whether through a film or any other experience—is in proportion to the degree of interest we have in the experience. A dull picture is not much better as a teaching tool than a dull sermon.

Second, persons learn as persons, never as a group, and in any group each individual is different and is at a different stage in his growth and his readiness. This needs to be taken into account when preparing a group for a film showing just as it is when preparing for a group discussion or the telling of a story.

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Third, learning proceeds from the known to the unknown. Every picture is interpreted in the light of the known. The African natives referred to had seen chickens. They had not heard of Jesus, his teachings, his death, and resurrection. About all they could understand in the picture was a chicken crossing the street. This means that in preparing for the use of audio-visual materials attention needs to be called to the unfamiliar in terms of the familiar. We need to remember that it is just as easy to develop inadequate concepts from pictures as from words.

This procedure in learning is one of the bases for our graded approach to learning. Children, youth, and adults are grouped in certain age classifications not because of an arbitrary rule for the convenience of program planning, but because in general persons of a given age range have something of the same background of experience, knowledge, and understanding. It is at this point that we often find a great disregard for the way we learn in the use of audio-visual materials. Little children along with grandmothers and grandfathers are brought together to see a picture because we can have the film for only one day. The same leader would never think of bringing such a group together for the Sunday school lesson.

Fourth, persons learn by doing. A person has really learned only what he lives. Only after many moral failures and dwarfed personalities have resulted from our

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leadership do we become painfully aware of this condition of learning. We have too often had the experience of seeing members of a group repeating "Be ye kind one to another" and then poking their classmates with their fists as they leave the church. We know that "Be ye kind" is not learned except as it is habitually practiced by the learner. This condition must be met by those who use audio-visual materials. This means that to show a film and simply turn on the light is no more adequate than to tell the story of the Good Samaritan and expect the learners thereafter to be good neighbors to all persons in need. In both instances the learning experience must be lifted to the level of individual, conscious purposing to go and to do.

We have taken a big step toward an understanding use of audio-visual materials when we realize that their use does not in any way change the conditions by which persons learn and grow.

Audio-Visual Resources Should Be Selected in Relation to Need

Here is a second important guidepost to help us achieve our goal. It is likely true that most audio-visual resources of high equality will do some good—even when used without purpose or at the wrong time or even with the wrong group. But it is quite certain that any audio-visual re-

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source is more effective when selected for a specific need for a specific age group.

Take, for example, the *Two Thousand Years Ago* film, "The Home." This may be booked for the second Sunday in March and scheduled for showing Sunday evening at 7:00 P.M. for any and all who may come, because it is a good thing for all church people to know what Palestinian homes in the time of Jesus were like. In such a case the film will have some degree of effectiveness.

But suppose a teacher of junior boys and girls is leading them in the study of the unit "Friends of Jesus." In their study the teacher has discovered a lack of understanding as to what kind of house Jesus and his friends lived in, what their day's work was like, how they slept, and what they ate. Some specific questions may have been asked by the group, such as: Why was Jesus born in a manger? Why was he wrapped in swaddling clothes? What are swaddling clothes? What kind of tools do carpenters use? The teacher selects the film "The Home" because she knows from review or reading descriptive evaluations that it answers these questions and gives background for answering additional questions. The same film will be much more effective if used in this way. This fact has been demonstrated. We can follow this signpost with a high degree of certainty that we will not lose our way.

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Audio-Visual Resources Should Be Used When They Furnish a New and Richer Type of Experience

For two years one denomination had thirty-seven churches using audio-visual materials experimentally in church schools. Almost without exception the leader or teacher who began to use audio-visual materials with his group sought to discover all the audio-visual resources available and to use as many as possible.

In analyzing this response on the part of leaders in local churches, it seemed clear that they felt that visual resources in themselves were somehow better than printed materials or other teaching resources. Therefore, pictures should be used whenever they were available. The evidence from this experimental project and other observations seems to call for a special warning signal for all who would use audio-visual resources effectively.

Pictures are worth no more than the paper or celluloid they are printed on unless they help us achieve a desired teaching objective or outcome in the lives of persons in our group. We should use a picture not because it is a picture but because it brings to our group an experience that is different in kind or quality from the experience any other type of material would bring.

There are three good reasons why we should observe this caution. First, audio-visual materials require more time and skill to use than other resources and, therefore, should be used only when they make a unique contribu-

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tion to the learning process. In the second place, audio-visual materials are costly. It is poor economy to pay five dollars rental on a film on "How Our Jewish Friends Worship" if the Jewish synagogue is in the same block with your church. Unless, of course, the film might be used in relation to the trip to help the group understand what they see and hear in the synagogue worship. It would be good economy and sound educationally to use the film if no Jewish congregation is available. In the third place, seeing pictures, like any other experience, can be dulled by overuse. When we use them indiscriminately their effectiveness is less than when we choose them with a view to their special contribution to our teaching purpose.

When deciding on the use of audio-visual materials it is well to paraphrase a question from the war period: Is this film necessary?

Audio-Visual Resources Should Be Used in Relation to Other Materials and Experiences

This principle has significant implications for church administration and program planning. It means, in brief, that the use of films or other audio-visual resources should not be planned entirely by a person or group that is specializing in them, but should be part of the total planning of the church—or church school or department. This implication will be discussed more fully in Chapter

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VII. Whether or not we understand the use of audio-visual materials to be related to a continuous stream of learning has significant educational implications.

As we review the factors that condition learning it becomes clear that any picture is seen and understood in relation to the past experience, knowledge, and motivation of the persons seeing the picture. Therefore, there is a sense in which any film shown is a part of a continuous learning process. But it makes a vast difference when the leader is conscious of this continuous relationship. He will make plans to relate the picture resource consciously to the experiences that members of his group have had and are having. He will hope that the use of the picture will modify the experiences which members of his group are to have.

There is considerable evidence that motion pictures particularly are widely used in our churches without much regard to this guiding principle. A pastor sometimes will write:

"We are planning a family-night program. We have about thirty minutes we would like to fill up with a film." A teacher will write: "I have a group of intermediate boys and girls. I would like a film that will interest this age group."

If these leaders thought of the use of audio-visual materials as part of a continuing learning process the pastor would write:

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"We are planning a family night program. We have been building this series around the importance of families living together as Christians in the home and community. We would like to book the sound filmstrip "Is Your Home Fun?"¹ because we believe that in the light of our previous programs it will help our families re-examine the quality of their living within their homes."

The teacher would write: "I have a class of intermediate boys and girls. We have been studying the life of Jesus. Next Sunday's lesson deals with the temptation experiences. I should like to use the Palestine color slides "From Jerusalem to Jericho"² to help them visualize more clearly the kind of setting where the wilderness temptation experience took place, that they might understand better the significance of Jesus' decision."

In short, any use we make of audio-visual materials should grow out of present or past experience and carry over into the subsequent experience of the group.

ESSENTIALS OF GOOD PROCEDURE

Good Procedure Calls for Special Skills

The discussion thus far has made the truth of the preceding statement plain. It is so plain, indeed, that it seems unnecessary to state it. And yet there is current

¹ Produced by Congregational-Christian Church. Available from your denominational distributor.

² Produced by the Methodist Board of Education; photography by Dr. John C. Trever.

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the feeling that when a sound film is used all that is needed is the film and the projector. You have often heard this statement: "We are going to have a film in my group next Sunday, so I don't have to prepare my lesson."

What are some of the special skills needed?

1. An understanding as to the kind of teaching situations or problems which call for the use of audio-visual materials.

2. A knowledge of the sources of audio-visual materials and how to use these sources. This includes familiarity with catalogues, evaluation bulletins, current reviews, and evaluations from your denomination and the International Council of Religious Education.

3. An understanding of how to study and analyze a film or other audio-visual resource in order to make a teaching plan that will make for most effective utilization.

4. Skill in presentation of audio-visual materials so that they will be seen and heard without strain or effort on the part of the group. This involves training members of the group to do actual projection and make room preparation. This statement would not be true in the case of very small children.

5. An understanding of how to follow up the presentation of the audio-visual material so as to achieve maximum carryover into the lives of your group.

For most leaders these principles will mean specialized and in-service training if it is taken seriously. A leader

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can do a great deal to achieve these skills himself, but any church that really wants to improve its program through the use of audio-visual materials will need to accept the responsibility for such specialized training (see Chapter VII).

Good Procedure Calls for Special Group Preparation

The first step in preparing any group for the use of a particular film or other audio-visual resource is to help them discover for themselves the purpose for which they are seeing the film. The second step is the formulation of your own purpose as leader. These purposes may be the same or they may be different. The expressed purpose of the group may be the answer to specific questions. Your purpose may be in terms of changed attitudes or larger understandings.

Earlier reference was made to the junior group studying a course on "Friends of Jesus." The purpose the children had for seeing the film, "The Home," in the "2000 Years Ago" series was to answer questions such as: What was Jesus' home like? How did people sleep? What did they eat? The teacher's purpose was larger than this—namely, to help her pupils achieve an understanding of what Palestinian homes were like so they could understand Jesus better.

A further step in preparing members of the group for seeing the film is to make clear to them what they are to

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look for and what kind of response the leader expects from them when the film is over. It may be necessary to call the attention of the group to unfamiliar vocabulary or scenes in the film. A blackboard with a list of unfamiliar words interpreted by familiar ones will be helpful to the children. Care needs to be taken that in such group preparation interest in the film is not dulled, but stimulated.

Good Procedure Calls for Special Planning for the Follow-Up

First of all, the use of a film without proper follow-up may actually be misleading or harmful. For example, many films are made to stimulate discussion and further investigation on the part of the group. Not all the facts or all the answers are given. If you show such a film without a follow-up, either an erroneous concept may be imparted or a feeling of frustration fostered.

For example, there is the five-minute sound filmstrip entitled "Decision." This filmstrip is designed to stimulate older youth and young adult groups to face up to the pressures brought to bear upon them to drink alcoholic beverages. The desired outcome is that the leader will bring the group to a place where each will make his own decision not to drink—against all the outside pressures that seek to make a decision for them in favor of drinking. But if it is used without this kind of follow-up, some viewers might get the erroneous impression that the

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Church is agreeing with some of the "favorable to drinking" arguments the film presents.

Or, again, the sound film "Kenji Comes Home" might be shown. This film tells the story of a Japanese ex-soldier who comes home to find his home and relatives destroyed. The story shows his struggle to find himself. Christianity and communism are influences in that struggle. The picture very effectively dramatizes the struggle of Christianity and communism for the allegiance of the Japanese. The picture ends without the issue being settled and with no definite suggestions as to what the viewer can do about it. Unless the follow-up on such a picture is adequate the viewer is apt to be left with a definite feeling of frustration.

A second reason for a follow-up is that the leader may know what the use of the picture has accomplished; what new information has been gained; what attitudes have been modified; what additional study or action has been stimulated.

A third reason for follow-up is to give opportunity for the group to express in action the feelings or responses which the picture has suggested.

The picture may have highlighted unanswered questions. For many in your group these questions will stay unanswered unless definite group thinking and planning is guided so that answers may be discovered.

The picture may have made clear areas of human need

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that call for specific action on the part of the group. Many mission films, such as "Kenji Comes Home," should lead to increased giving to missions through planning for the support of a specific project by the group.

Not all follow-up is immediate, however. The leader will need to be alert for opportunities to relate the teachings of the film to later learning experiences, and to individual or group responses many months afterward.

There is no set pattern of follow-up that can be suggested, but all follow-up should take into account unanswered questions or problems, opportunity for individual or group action suggested by the film, evaluation of information received, attitudes modified, practices stimulated.

Good Procedure Calls for Objective Evaluation

We have already suggested that evaluation is part of the follow-up of the use of a film. Special attention needs to be given this aspect of a current tendency to use superficial bases for our evaluations. The real evaluations are in terms of central objectives, such as: Did the film contribute to the group's understanding of Jesus as they continued in their unit of study? Did the film on children of China promote appreciation for Chinese children as children of God? This kind of evaluation calls for close observation of the words and actions of your group over many months, and probably never can be measured by a graph.

Chapter III

KNOW YOUR TOOLS

MOST CHURCH LEADERS ARE NOT INTERESTED IN BECOMING specialists in the use of the latest device or equipment that comes from the engineering laboratory, but every church leader should know the tools he expects to use: their specifications, their limitations, and their possibilities. There are standard textbooks that outline in detail various types of audio-visual materials and equipment, such as Ellsworth Dent's *An Audio-Visual Handbook*, and various trade journals that will keep the worker up-to-date, such as *Educational Screen*. The audio-visual section of the *National Education Association Journal* also has bulletins on latest developments and new equipment. Persons desiring to go into this matter more fully are referred to these sources.

This chapter will undertake to outline and describe audio-visual materials and equipment in common use in the church and with which every worker should be familiar.

KNOW YOUR TOOLS

Although description of basic equipment and materials is given, it should be borne in mind that this field is constantly in flux. New equipment is being produced and improvements being made on current models. Even the media for recording is constantly changing. It will be well to consult current church periodicals and the publications of the Audio Visual Fellowship* before final decisions for purchase are made.

MATERIALS AVAILABLE

Non-Projected Materials

Non-projected materials include printed picture maps, charts, graphs, diagrams, models, blackboards, and various objects and types of build-up pictures. These materials are familiar through long usage to most of our leaders. A lack of discussion of these types of materials does not imply their lack of teaching potential. Discussion of non-projected materials is not included because of the greater need to give the space to the newer and less familiar projected and audio-visual resources. Those who desire more detailed discussion of the non-projected resources are referred to *Visual Aids in the Church*, pages 40-50, Rogers and Vieth.

* See footnote on page 124.

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Description of Material

Opaque Pictures

By means of reflected light printed pictures and objects may be thrown on a screen. This technique makes possible group study of a picture, so that there will be times when the projection of a printed picture will have greater value than the use of the picture individually. Many churches are finding this medium very effective and have built up a good library of mounted pictures for use in their opaque projector. It should be remembered that more complete darkness is needed for this type of projection.

2x2 Slides

This is a newer slide medium. Usually double framed 35 mm. color transparencies are used, although some black and white are available. This medium is versatile in its usefulness. Individual slides or groups of slides may be purchased for a permanent library.

Description of Equipment

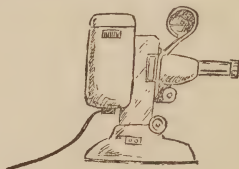
Opaque Projector



Things to look for:

1. Size of picture accommodated in carrying tray.
2. Size projection lamps.
3. Weight of machine.

2x2 Slide and 35 mm. Filmstrip Projectors



The purchase of equipment that will project 2x2 slides and both double and single frame filmstrip is highly recommended.

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Description of Material

Groups of slides in sequence may be rented. A church may make its own slides by the use of a 35 mm. camera.

35 mm. Filmstrip

The term "filmstrip" refers to a sequence of single or double frame 35 mm. pictures in a roll of film. Filmstrip may be in black and white or in color. Filmstrip is usually sold and seldom rented. Black and white strips of approximately 50 pictures sell for \$2.00-\$5.00. Color filmstrips usually sell for \$5.00-\$10.00.

Much of the color in filmstrip is unsatisfactory.

3¼x4 slides

This is the standard glass slide. Very little material is now being produced in this medium. However, a large library of religious art pictures of high quality is still available.

Description of Equipment

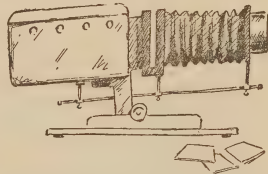
Tri-Purpose Projector

This projector will project 2x2 slides and single and double frame filmstrip.

Things to look for:

1. Good light source (usually 300 watt lamp)
2. Sturdy construction so that the machine will set firmly when in use.
3. Slide and filmstrip changer that will operate smoothly.

Stereopticon Projector



The purchase of this equipment is not recommended but if you have a stereopticon in the storage closet, get it out and dust it off and use it.

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Description of Material

Filmstrip With Recording

Considerable material is now being produced using 35 mm. filmstrip with a commentary, narration or dramatic story carried in a 78 rpm record or a $33\frac{1}{3}$ rpm transcription. This medium is particularly adapted for use with forum groups, workers' conferences, and family fellowship groups. More recently, material is being released on $33\frac{1}{3}$ long-playing records.

Motion Pictures

16 mm.

Silent Motion Pictures

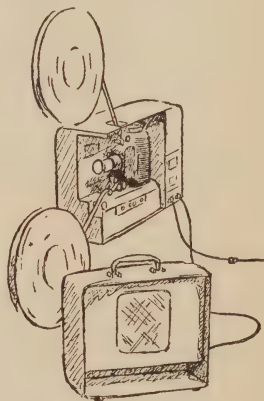
Some materials are still available in silent film but for the most part new material is being produced in 16 mm. sound film.

Description of Equipment

35 mm. Filmstrip Projector and Record Player

Any record player may be used. Check to see the speed at which your record was made. If buying equipment double speed playback should be purchased, with long-playing attachment.

16 mm. Motion Picture Projector



KNOW YOUR TOOLS

Description of Material

Recording

Some programs are being put on records for use both over the air and in the local church. These recordings are made to run at one of two speeds, either 78 rpm or $33\frac{1}{3}$ rpm. The 78 rpm records can be played on any electric phonograph but the $33\frac{1}{3}$ rpm transcriptions require special equipment.

A recent development is the long-playing record. Some material for the church is now being recorded on such records. It is recommended that new equipment purchased should make possible the use of $33\frac{1}{3}$ rpm long-playing records.

Description of Equipment

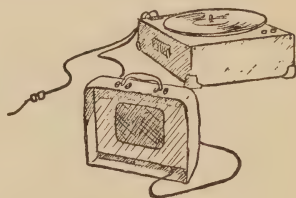
Most sound projectors will project silent films but sound film cannot be projected on a silent machine.

Things to look for :

1. Light source
2. Weight of machine
3. Ease of operation

Two sizes of 16 mm. projectors are available in most standard makes. The lightweight one is adequate for classroom work but inadequate for auditorium use.

Dual Speed Playback



Things to look for :

1. 16 in. pickup arm, light weight.
2. Dual speed motor 78 rpm and $33\frac{1}{3}$ rpm.
3. A good speaker.
4. Good long-playing attachment.

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Description of Material

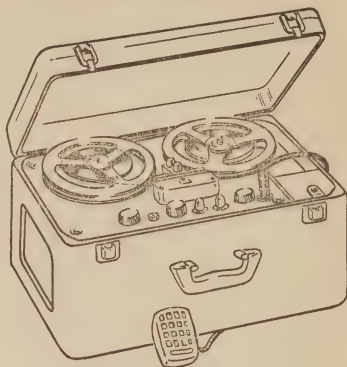
Wire or Tape Recording

At present no materials are being prepared for church use in this medium. Means for duplicating original material recorded on tape in mass is being perfected. The time may soon come when recorded narrations may be available on tape. At present there are many local church uses of the wire or tape recorder:

1. Recording portions of church programs to play back to shut-in members.
2. Recording of choral groups for rehearsing purposes.
3. Dramatic programs to be recorded for radio use or to be shared with other groups in the church.

Description of Equipment

Wire and Tape Recorder



There are good amateur and professional models of both wire and tape. Tape is easier to edit and to use.

Things to look for:

1. Fidelity in recording.
2. Playing time of spools and cost of replacement.
3. Speed of rewind.
4. Ease of operation.

(Check with an engineer in your church)

CHOICE OF EQUIPMENT

What equipment should a church buy? A church should buy only equipment that it is prepared to use effectively in its program. This will be determined by the availability of leaders who are trained or who are ready to become

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trained in the use of the equipment, the availability of materials, and a budget adequate to purchase or rent materials.

In what order should equipment be purchased? Again there is no definite answer that will apply in all situations. There are several good reasons for suggesting that a church should buy a tri-purpose, still projector first because: (1) There are more suitable materials available for use in a filmstrip and 2x2 slide projector than in other types of materials; (2) the equipment and the material is much less expensive than sound motion picture film and projection equipment; and (3) this equipment is easier to use and the materials are more easily integrated into the teaching program of the church.

By beginning with the use of a still projector it is possible for teachers and leaders in the church to become skilled in the use of this equipment. The teachers can select and adapt such materials to their purposes with much less experience and perhaps with greater personal satisfaction in their work. As they become skilled in the use of still pictures they will be better prepared to begin the use of more complex materials.

How Can a Church Know Which Still Projector (or Other Equipment) to Buy?

Answering this question would be simple if it could be clearly stated that such and such a machine is the best

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buy. It is like saying which is the best make of automobile to buy. No one would try to answer that question for anyone but himself. However, there are certain specifications to look for in choosing a projector, such as:

Amount of light thrown on the screen.

Amount of heat on the film.

Steadiness and sturdiness of the machine.

Ease with which slides or filmstrip can be changed.

But you must remember that just as the car you choose is not as important as what you do with it, so the choice of a projector is not as important as a knowledge of what you will do with it. Any of the standard makes will give good service. A little investigation and some judgment will be sufficient safeguards.

If a church is to make full use of audio-visual resources over a period of years the following equipment will be needed:

A still projector for 2x2 slides and filmstrip.

A motion picture projector.

A record player (78 rpm, 45 rpm, and 33 1/3 long-playing).

To this equipment some churches will wish to add an opaque projector, a tape recorder, and a public address system. The purchase of equipment should never dictate the program. The program should demonstrate the need for the equipment.

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How Can a Church Know What Type of Audio-Visual Resource to Choose?

A great deal of discussion has gone on concerning which is the most effective tool, a still picture or a motion picture, a silent motion picture or a sound motion picture, a single picture or a series of pictures. To settle this question one needs but to ask another: Which is better, a five-ton or a half-ton truck? The answer is obvious. It depends on the hauling job you have at hand.

The first answer then, to our question, is that the type of material is often determined by its availability. The fact that a certain piece of material has been produced does not always mean that it is available. It is not available so far as the user is concerned unless it can be had at the time needed and for as long as needed. A similar determining factor is the length of time available. You may know the objective you wish to reach and a film that will help you reach it, but if you have a twenty-five-minute period and the film you want to use takes thirty-five, you will need to do one of three things: make selection of a group of slides that can be used as part of your twenty-five minutes, or plan for an additional session of your group, or use other than visual materials.

Yet another important factor in selecting the type of material to be used is the age range, previous experience, and maturity of your group. If you have a beginner group you would not choose a fifteen-minute film for many rea-

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sons, one being that the attention span for beginner children does not hold for fifteen minutes but does hold long enough to study an individual picture that may be held in the child's hand and examined. Similarly, you would not choose the film "Stephen, the First Martyr" for primary children, not because it is beyond the length of their attention span, but because the conflicts that brought Stephen to trial, the tragedy of the stoning, the spiritual poise with which Stephen faced his death, are all concepts beyond the maturation level of this group. You would choose a color slide of Stephen as one of the leaders of the early church, provided the story of Stephen is included in the study as one who cared for the needy.

CHARACTERISTICS OF VARIOUS TYPES OF AUDIO-VISUAL MATERIALS

Although it is not possible to give a formula by which a certain type material can be selected without special thought and care for a particular purpose, it is possible to give general characteristics that help to guide selection.

Non-Projected Materials

In general it can be said that non-projected materials are more valuable for individual learning experiences than for group experiences. Printed pictures, unless they are very large, cannot be seen as clearly by a group as the

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same picture projected on a screen. Nor is the attention of the group as easily centered on the picture. But it can be seen and handled by the individual or the individual as part of a small group. The same fact is true of an object or a model. In the case of a diorama or frieze or build-up picture—even though it may be a group project—each person makes his own contribution to the project. It becomes for him a feeling, handling, creating experience with the group. For this reason the non-projected resource has great usefulness for young children. They need this kind of individual, tactical experience in order to develop their own skills, knowledge, and group responses.

The Projected Still Picture

What are factors a projected still picture has that the same picture as a printed picture does not have? One important factor is magnification. A picture on the screen is many times larger than even a large printed picture. This enables an entire group to see and study the picture at one time and respond to it as a group. It further means that many details are clear that were indistinct in the smaller picture. A second factor is the physical direction of attention to one focal point. This is accomplished not only by the light directed toward the picture on the screen, but also by the exclusion from the environment-distract-

ing elements that are present when the printed picture is used.

What characteristics does the projected still picture have that the projected motion picture does not have? First, it lacks motion. The very stillness of the picture enables it to be held on the screen for longer study and response—response that may be guided by the leader.

The still picture on the screen—both the single slide and the filmstrip—is more versatile than the motion picture. One, two, or a dozen frames may be selected and used in relation to whatever other material is needed.

It should be pointed out here that an opaque picture, a $3\frac{1}{4} \times 4$ slide, or a filmstrip when projected on the screen all give the same end result—a still picture on the screen. Choice between these types of projected still pictures is largely a choice determined by availability, economy, or convenience.

What are the advantages and disadvantages of these types of projected still pictures?

The opaque picture costs little or nothing. Good materials may be collected from such sources as the *National Geographic Magazine* and mounted and filed. No materials for use by the Church in the opaque projector have been prepared. Each leader has to prepare his own material. Further, almost complete darkness is required for good projection.

The $3\frac{1}{4} \times 4$ slide has the advantage of being four times

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as large as the 2x2 slide, and so the detail in the slide before projection is somewhat sharper. Although there is available a considerable library of religious art slides in this size, no new materials are being produced in this medium. One real advantage of the 3¼x4 slide is that it lends itself to group work in creating picture slides on etched glass.

2x2 slides have the advantages of usually being in authentic natural color, economical, and capable of being bound in glass for easy and permanent storage. Color is of much higher quality in 2x2 slide form than in filmstrip. Another advantage of this medium is the ease with which a church can build up an adequate permanent library of good pictures. This library can be drawn upon by the leader of every group in the church when the resource is needed, and as often as it is needed.

Filmstrips (usually a single frame) are even more economical than 2x2 slides. A wealth of resources is being produced in this medium. A filmstrip is somewhat easier to show than slides since the order is set and cannot be mixed nor a frame put in the projector upside down. On the other hand, it is not as easy to use a series of pictures in filmstrips out of the set sequence.

Filmstrips may be purchased for the local church library. Although they can be easily damaged, their cost is such that it is not a large item to replace them when damaged. Filmstrips with recorded narration (commonly

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called sound filmstrips) are now being widely produced. The filmstrip is the same, but the narration or dramatic story is synchronized with the pictures and recorded on a record. Advantages of the recorded narration are twofold: it makes possible the use of music and natural sound effects, and insures a narration of standard quality. A disadvantage is that the message is set and can hardly be modified by the leader to meet his particular needs.

The Motion Picture

Obviously, the main advantage of the motion picture is the quality of motion. Real life has color, sight, and sound, but it also has motion. The addition of the dimension of motion therefore brings the motion picture closest to the realm of reality. This very fact of added reality makes it possible for a motion picture to capture and transmit emotion.

Motion pictures have these disadvantages: the cost is greater, the type of distribution system makes it difficult to obtain a film when and as often as needed by the teaching situations, and the teacher or leader is far less in control of the situation.

Recordings

There are three types of records carrying materials for use in the church. The conventional recording plays at a speed of 78 rpm. It has the advantage of the ready

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availability of equipment in most church situations. Its disadvantage is that any material requiring more than five minutes to play creates a problem in the necessary interruption to change records. The so-called transcription (used chiefly on radio) plays at 33 1/3 rpm. Although there is considerable material available in this medium, few churches have the equipment to use it. It has the advantage that one is able to present a fifteen-minute program without interruption. Recordings in 33 1/3 rpm microgroove (long-playing) platters are now beginning to be produced. This type material has the advantage of making possible the presentation of most materials without interruption for record change. Few churches have this kind of equipment yet. Any church buying playback equipment should consider the purchase of equipment that will play 33 1/3 microgroove.

This brief survey of equipment and materials suggests the fluid nature of the audio-visual field. Some leaders may feel that they should wait until the field is more settled to purchase equipment and resource materials. Such cautious leaders are not likely ever to begin. If you select equipment and materials to meet your present needs, you will discover that even though your equipment may become quickly obsolete, you can still find materials to make it continue to serve your needs until you have obtained the full value of your purchase.

Chapter IV

ADAPTING YOUR BUILDING FOR EFFECTIVE USE OF AUDIO-VISUAL RESOURCES

THERE ARE FOUR ESSENTIALS IN EFFECTIVE USE OF FILMS and other audio-visual resources in the program of the church: a film or other resource that meets a need of a group; a leader who understands how to use the film to achieve an objective in relation to that need; a projector or other needed equipment that will give a faithful reproduction of the resource; and a room that makes seeing and/or hearing easy and comfortable. We have considered some of the guideposts for the leader and what can be expected from certain types of materials and equipment. Now let's consider the room requirements.

We might begin by saying that few church buildings are adapted for the use of projection or other mechanical equipment. A leader recently gave this report:

"I was asked to use a series of color slides in a youth fellowship meeting. It was in the largest church in town,

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a half-million dollar plant built in 1937. I took my projector and fifty-foot extension cord. It was a good thing I took the cord, for there was no electrical outlet in the department assembly room. I had to go across a hall to another room to find an outlet, then bring my cord back across the hall."

Even as late as 1937 churches generally were not built with a view to the use of electrical equipment. Most churches will need some adaptation for effective use of these new tools. What changes are needed? How expensive will they be?

Where Should a Church Begin?

Public schools and churches both began by applying standards of the entertainment theater to their building needs. This starting point suggested the preparation of a large room in the church with soundproofing, projection booth, and other gadgets of theatrical convenience. The idea was to have this room available for any group to see the "movie." Through a quarter of a century of experience the school has found this practice to be a mistaken one. The church will eventually discover the same fact.

There are several reasons why this is not the best approach to the problem of making your church building adequate for the use of audio-visual resources. The first is that the use of a central, large, theatrically

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equipped room implies a primary use of film for entertainment purposes. This suggests large groups—the larger the better. It also suggests physical comfort and relaxation, a passive attitude of mind and body. To be sure, the educational use of films should be interesting, and the hearing and seeing should be accomplished without strain, but a group that has been properly motivated for seeing a picture will not mind the nearness or noise of the projector or the straightness of the chairs.

A second reason for thinking in terms of adapting a number of rooms rather than fully equipping one is that such a procedure makes possible a wider use of many types of audio-visual resources. It also makes it possible to use one slide, or a short filmstrip, or an excerpt from a motion picture, in relationship to other lesson resources.

When the projection room is separate, and groups have to leave their own rooms and go to it, there is a feeling that “we have had our lesson and now will go see a movie.” It is harder in such cases to use the audio-visual resource as a natural part of a continuous learning experience.

Shall There Be a Large Projection Room?

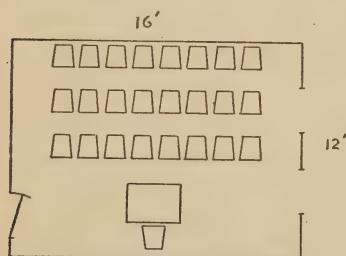
Is there, then, no place for a large room for using pictures? Yes, of course. There will be times when pictures will be desired in a family fellowship group or at a worship service that includes a large group. The sound-

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est and widest educational use of pictures calls for the modification of several places for use at first, letting the larger expenditures come later as needed. What are the essentials to consider in adapting the rooms in your church for use of projection equipment?

There are just five factors to consider: Light, air, sound, power, and an adequate screen surface. The problem in relation to light is to be able to shut it out easily and readily. The accomplishment of this goal often creates the air problem. How can light be shut out and air let in? The only requirement as to sound is that whatever voice or sound accompaniment is used may be clearly heard by all in the room. The power problem is to have easy access to power for the equipment and for turning on and off the lights in the room.

There are workable and inexpensive solutions to most of these problems. Let us take a typical classroom in a church and then a typical basement assembly room and suggest a number of possible solutions to the above problems.



There is a table on one 16-foot side, and three rows of

bly room. It is 12 x 16 feet.

Our typical room is located next to a main assembly room. It has a door leading from the assembly room on one 12-foot side of the room. It has two windows 36 x 72 inches on the other 12-foot side.

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eight chairs each facing the table on the other 16-foot side. There is no electric outlet except an overhead light that hangs from a ceiling. There is alternating current.

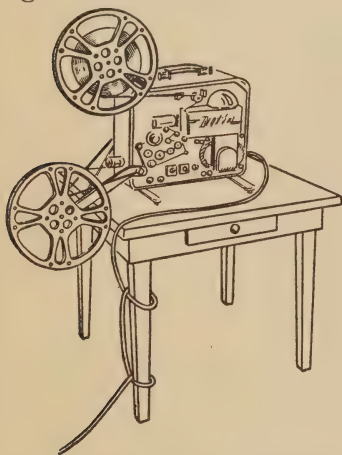
Locating the Equipment

The first consideration in adapting the room is the location of the screen. Since the long way of the room puts the door in one end and the windows in the other, the logical location of the screen is between the two windows. This location allows the group to enter from the back and places the screen at the outside light source, so that any light that comes through the windows after they are darkened will not be thrown directly on the screen. If the church owns a small portable screen (not over fifty by fifty inches) it may be placed against the wall between the windows. If the wall is reasonably smooth, a flat, white wall paint can be applied to a space between the two windows beginning forty-eight inches above the floor and extending up two feet by nine inches. This can be satisfactorily used for a screen if a portable screen is not available. It will care for the size image of slide, filmstrip, or motion picture at the distance of projection allowed by the length of the room.

A second consideration is where to locate the projector. A small table or stand may be placed as near the center of the back wall as possible, allowing a fourteen-foot projection throw. What about power? If there is no wall outlet, the simplest arrangement is to place a light socket with a plug in the overhead light fixture. Then take an

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extension cord as near the color of the wall as possible and run it up the center of the rear wall from the baseboard to the ceiling and along the ceiling to the light. This is not a very satisfactory arrangement, because the electric light bulb will have to be loosened every time the projector is used (unless you get the type in which a pull cord will switch off the light) and it is not safe for the use of a 750 or 1000 watt projection light. The only really satisfactory adaptation is to pay the price (\$5.00 to \$10.00) for putting in a double baseboard outlet so that both a still projector and record player can be plugged in at the same time. This outlet should not be controlled by the overhead light switch.



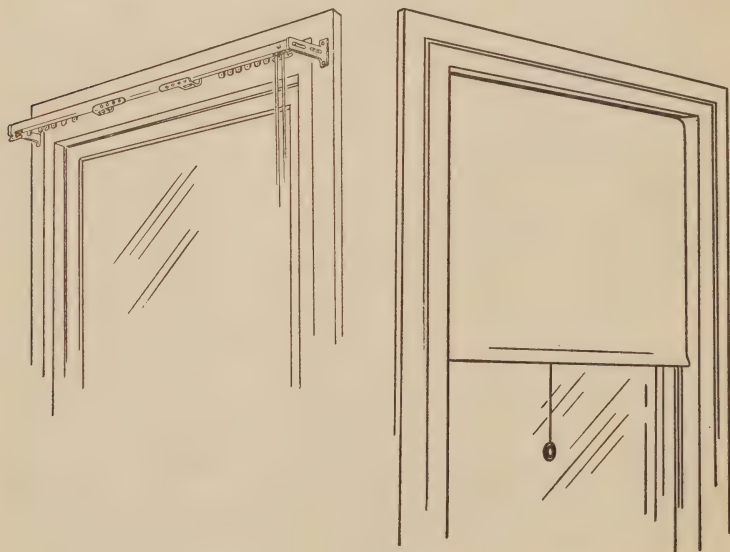
If sound is used what about the loud-speaker? In a room as small as this one the speaker will need to be placed in whatever location gives the best sound. Usually this is somewhere near the screen and three to four feet from the floor. But every location should be tried. When the best location is found a shelf or strong hook or table should be provided so that

the speaker will be placed in this location each time. The speaker cord should be tied to the projection table leg and run around the edge of the room (see illustration).

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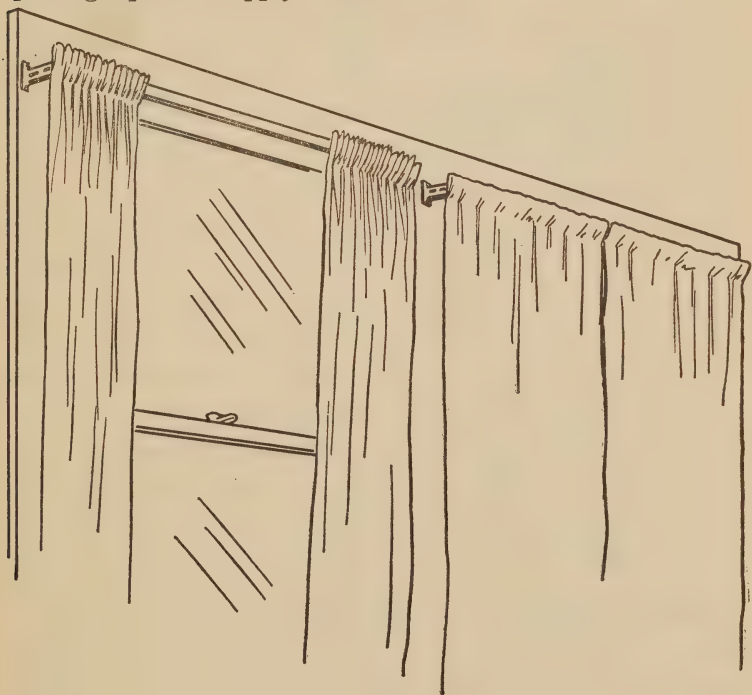
What About Light and Air?

Now that we have the projector and screen in place and power available, what about light and air? Several methods of shutting out light have proved satisfactory and inexpensive. The simplest method is the use of black roll-up window shades, placed tightly on the inside of the window. These may be purchased for a nominal sum per square foot. One disadvantage of these is that when the windows are left open just a few inches the curtain will blow out and let in light. This is not a serious problem for classroom use, however, since, as a rule, the time involved is very short.



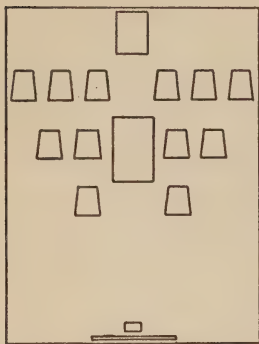
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Perhaps a more satisfactory way of shutting out light is the lined overdrrape on a roller trolley, controlled by pull cords. These can be placed to stand out about four inches from the window so that the windows can be left partly open allowing for air to circulate up and down behind the drawn curtains. Prices for satisfactory drapery material may be obtained locally. In addition to allowing for more adequate ventilation this method adds to the attractiveness of the room. The roller tracks may be purchased at most photographers' supply houses.

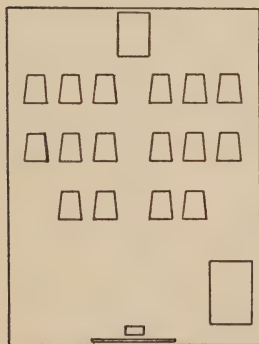


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Seating Arrangement



out allowing any person to be out of range of the picture. If the group has been using a worktable here is a suggested seating arrangement. (See illustration.)



Now that we have the room dark, ventilation provided for, projector and screen set up, where should the group be placed? In a room as small as this one it will not be practical to project over the heads of the group. A narrow center aisle will need to be provided with-

If the group is too large for such an arrangement, a quick change can be made. The table can be moved into a front side corner and the group seated thus.

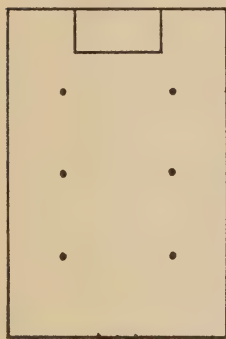
Any room can be so adapted by following these simple suggestions. Projection should be arranged the long way of the room, the screen placed in the light-source end, light excluded by simple drape or roll-up shade, electric outlet provided near the projector, loud-speaker

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placed where sound is clearest, the group seated as far away from the screen as the room will allow with a good viewing angle.

Adapting a Basement Room

Now let us take a look at our typical basement assembly room. The basic problems are the same as in adaptation of any other room except on a larger scale and therefore the alterations may be made more permanent.



Our assembly room is 9 x 40 x 60 feet. It has five windows 32 x 60 inches on each side. A raised platform in front is 8 x 16 feet. It has a row of steel supporting posts on either side 10 feet from the side walls, a double door in the rear with clear glass windowpanes in the top half.

The floor is concrete and the ceiling metal. The room also has exposed steam pipes along the ceiling. We want to adapt this room so that pictures may be projected for department assemblies, for family night programs, and for any other group that might need a room this large.

The first step is to discover the extent of your problems. There are two obvious ones which we did not face in adapting the classrooms: the acoustics will be poor, and

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the supporting posts will interfere with good vision.

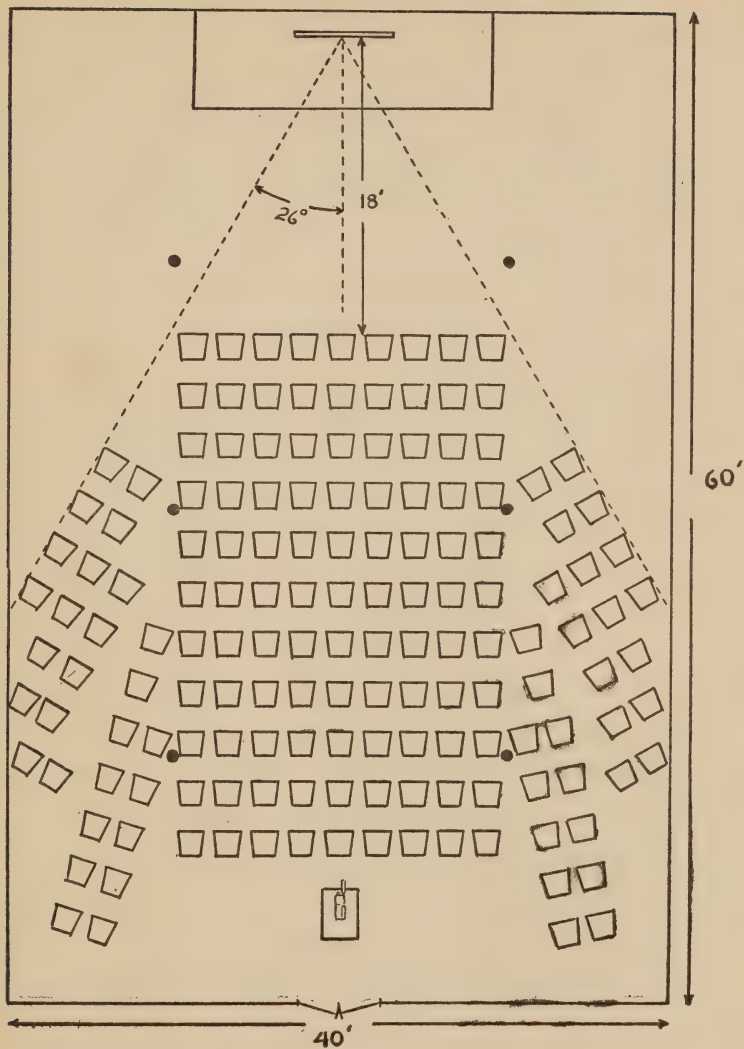
These problems call for on-the-ground study. First, set up a projector in the rear of the room and try it for sound. Be sure the film you use has a good sound track by trying it in another room. Try placing the loud-speaker in every conceivable location. When you have a large group present let them know what your problem is and use a short sound film for a few minutes. Find out from the group who could hear with ease, who with difficulty, and who not at all. You may discover that your sound problem can be solved by speaker location and placement of your group. If there are rugs in the church place one on the platform or just in front of the platform. Does this help?

If after these experiments the sound is still too poor to be easily understood, then it may mean putting acoustical board on the ceiling and/or linoleum on the floor. Before this is done a sound engineer should be consulted and costs estimated. Your decision should be made in the light of the contributions such adaptations will make to your total program.

The answer to these questions will help you make your decision. What other rooms do you have in which projection is reasonably satisfactory? Can the church sanctuary be used at night without any changes that are costly? If so, how often do you need to use projected pictures with a large group in the daytime?

Now what about those posts? Draw a diagram of your room to scale.

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A thirty-degree angle from the center of the screen throws the first two posts out of the line of good viewing. Your problem is now confined to four posts. This allows for your unobstructed viewing in the area thus banded by this drawing on the inside of the four posts (a square 20 x 20 feet). This means you must arrange to project the picture over the heads of your group and make the 20-foot square with side aisles taking in the two posts as suggested by the drawing.

If possible, provide for a plug at the rear of the room for the projector, with a cable running under the floor or along the wall and a plug for the speaker near the screen.

The screen should be, if possible, a wall screen that is 9 feet, 4 inches, by 6 feet, 2 inches, or, if it is a portable screen that can be placed at the point of the platform, it should be 7 feet 5 inches by 5 feet 7 inches. This means the projector stand would be ten feet from the back wall.

Blacking out the windows and providing for ventilation is essentially the same problem as faced in the classroom situation. It will not be necessary or practical to black out the church sanctuary except in the case of a one-room church or a small church in which the sanctuary is the only assembly room. The procedure for adapting the sanctuary will be essentially that outlined for the assembly room.

ADAPTING YOUR BUILDING

As we plan for the adaptation of our church building for the effective use of audio-visual resources we need to keep in mind our purposes. We are not preparing a motion picture theater to entertain folks. We are adapting a church to make it a more effective school for teaching the way of Christ.

Chapter V

FUNCTIONAL USE OF AUDIO-VISUAL RESOURCES—I

WE DISCOVERED EARLIER IN OUR DISCUSSION OF THE principles that guide our use of audio-visual resources that pictures should always be used for a purpose. Now we need to discover in what situations projected pictures and records may be used to help us achieve the program objectives of the church. For convenience of discussion we will consider such program categories as worship, study, fellowship, leadership training, and social action. We recognize that the program of the church is not and should not be so neatly departmentalized. We often worship as we study, and worship is part of learning. We may learn more of the Christian way in a fellowship hour than is learned in a study hour. Worship, if dynamic, should lead to social action. We have this truth in mind, as, for purposes of illustration, we make arbitrary divisions of the program of the church into categories.

Likewise, it is true that we might well approach a consideration of the functional uses of audio-visual materials

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by a discussion of ways of use with children, with youth, or with adults. As we discuss various functional uses we will select different age groups for examples and seek to indicate differences of approach on various age levels. Our discussion will not proceed in any order of priority or importance. We shall try to make clear what are some of the contributions audio-visual resources can make to the program of the church.

AUDIO-VISUAL MATERIALS CAN HELP PROMOTE A WORSHIP EXPERIENCE

Pictures have long been used by the church to enrich worship. Stained-glass windows are used to set the sanctuary apart as a place of worship.

More recently pictures have been introduced as a center of worship. Groups of pictures for screen projection have been brought together to form "worship services." Such surveys as have been made indicate that both still and motion projected pictures are being widely used in various types of worship services.

It seems that this rather widespread turning to pictures arises from a feeling that many public worship experiences are sterile and perfunctory. Many reports indicate that the use of pictures has given new life and meaning to worship. Let's look at the possibilities of what pictures can contribute to worship.

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In the first place, as leaders we should recognize that a picture in itself will neither create nor insure worship. Even quiet appreciation of the beauty of a picture is no sure evidence of a worship response. In evaluating what the use of pictures in worship can contribute we need better evidence than such a statement as "The whole group sat quietly and spoke words of appreciation as they left the room." Pictures, like prayers, litanies, hymns, and meditations, are materials that may be used to help a group worship.

What is the essence of worship? Is it not the response of a person to the felt presence of God? Group or public worship is a person's response to the felt presence of God which is shared consciously with other persons. (Children, of course, may have an awareness of God through their everyday experiences more readily than through formal worship.)

What can we expect pictures to contribute to the achievement of such worship?

Pictures Help Center the Attention of the Worshiper

In any group worship experience the first requirement is a redirection of the attention of each member of the group. Each person has his own background and carries with him his own thoughts, present concerns, or worries. Before there can be a response to the felt presence of God

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the attention of each worshiper must be directed toward God or some quality of God.

A picture—or pictures—or a motion picture can effectively redirect attention. Perhaps a picture may excel any other worship aid in this respect. A verbal call to worship may be used without capturing the attention of the entire group, or the words used may carry vastly different meanings to each member of the group. A picture has two advantages: it reaches the attention through the eye—which has stronger attention power than the ear—and it has concreteness and definiteness.

Pictures Contribute to an Atmosphere of Worship

In like manner, the members of the worship group may come from immediate experiences of various emotional qualities. For some there may have been tenseness or even quarreling in the home. Some may be worried or harassed, others lighthearted and bright. A worship response requires not only attention on the part of the worshiper, but mood, attitude, and atmosphere. The appointments and settings of the room set it apart. Most leaders recognize that an atmosphere conducive to worship is easier to achieve in a sanctuary setting than in an ugly basement room. A picture centrally located and well lighted—placed either on an easel or screen—can go far to make up for barrenness or ugliness of room surroundings.

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One of the advantages of the projected picture for creating worship atmosphere is its ability to shut out in room darkness undesirable and distracting surroundings and to focus attention on a picture of beauty and depth. A real worship response can take place without any of these aids, but there is evidence that it seldom does unless the attention is redirected and a mood of quiet and calm is created.

Pictures Give Idea Content to the Worship Experience

Attention and mood are not enough. There must be a consciously felt response on the part of the worshiper. A vague atmosphere or feeling will not bring about this response. It must come out of a new or challenging idea or concept of God—what he is and what he requires. This is the reason for the sermon or the spoken meditation. The speaker's purpose is to reveal to the worshiper God's word—God's particular word—to him.

Just as a sermon or meditation should challenge the thinking and the emotions of the group, so pictures should give definite content value to the experience of worship. This is particularly true when pictures are used in sequence.

The weakness of many prepared picture worship services is that the selection of pictures has not been made to increase or enrich idea content. A beautiful flower is followed by a beautiful snow-covered tree, the tree fol-

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lowed by a beautiful summer sunset across a quiet lake, and then for thirty or forty pictures we move in a circle of beauty devoid of any idea.

If nature pictures are used in worship they should be used singly to direct attention to the beauty of God's world or to aid in creating a mood of quiet calm in the place of worship. If they are used in sequence they should be so selected and accompanied by other spoken or group shared materials—such as hymns, prayers, litanies—as to add new meaning to the experience.

Here, then, are three definite ways in which pictures may be used to enrich worship. Of course, the same picture may contribute to all three ends. If we select pictures to aid in the worship experience because they help re-direct attention, create a mood of calm, or give definite content to the worship experience, we help insure the enriching use of pictures in worship. Or, putting it another way, pictures should not be used unless they help achieve one or more of these purposes in the worship experience.

SOME ILLUSTRATIONS OF THE USE OF PICTURES IN WORSHIP

Here are some examples of how pictures may be used with various groups so as to enrich the worship experience at these different points:

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With Boys and Girls

A group of boys and girls nine, ten, and eleven years old have been studying the boyhood of Jesus. During this study they have had many experiences. They have read the New Testament stories. They have seen pictures of early Palestinian homes. They have made lists of trees and flowers and birds common to Palestine in Jesus' day. They have made dioramas of a Palestinian village. As a climax to this study unit the teacher leads them in preparing for a group worship experience. She suggests that they study some of the pictures they have used and select the one describing most adequately the boyhood of Jesus. They might select one of many, but suppose they select "Hilltop of Nazareth," by Elsie Anna Wood. As the group and the teacher plan, they decide to use this picture on a screen as the center of their worship. What does this picture contribute?

First, as the lights are turned off the presence of the large picture directs the attention of the group to one center of interest. Part of the group have been busy working on the dioramas, part in other activities. Now, without a word from anyone, the darkened room and the bright screen—filled with the picture of the boy Jesus in the foreground looking off across the Galilean hills—catches the full attention and interest of the entire group.

Turning off the lights immediately shuts out from the attention of the group their previous and immediate

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interests and activities, any disarray of the room, and any distracting sights out of the windows. It creates for the group a mood of calmness.

As the boys and girls watch the picture the worship leader may direct the thinking of the group so that the picture may contribute to the idea content for the worship of the group. Jesus was a youth just as they are. He lived in a world of beauty. He marveled and wondered at the lovely things he saw. He gave thanks to his heavenly Father. Whether one of the boys and girls or the teacher leads the group, or whether a litany or psalm or a narration is used to express these ideas, the picture is there before their eyes contributing definitely to an understanding of the ideas expressed.

With an Intermediate Group

A group of intermediate boys and girls had an unattractive, barren room in which to hold their fellowship meetings. Their adult leader was distressed because neither the formal nor informal worship experiences which she planned seemed to have much meaning for the members of the fellowship.

After a particularly disappointing experience, she met with the worship committee. Together they talked the problem over. One boy said, "Our room doesn't make us feel that we are in church." This remark started the group to planning. The leader recognized that feeling

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“like being in church” was a necessary element of worship. After much discussion the group decided to prepare an attractive picture stand to place on a table at the front of their room. The frame was so devised that a new picture could be put in it every few Sundays. Flowers, the Bible, a globe, or other materials might be used to change the settings.

After a few weeks the leader and the worship committee discovered a better response on the part of the whole group to the worship experience. The picture did not create worship. The process of group planning, the attitude of anticipation, and new content in the planned series contributed to the deepened meaning of the experience. But the picture was there, central. Silently it made its contribution to the worship atmosphere. It became a worship resource.

With Young Adults

A young adult class had been studying a unit on the beginnings and expansion of the early church. Central to this study had been the missionary activity of Saint Paul. Through discussion, study, and lecture the group had come to a real appreciation of the remarkable story of the early church and the strength of the faith and ministry of Paul. At the close of the study the group planned a climaxing worship experience.

The stated purpose of the class was to give opportunity

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for the members of the group to dedicate themselves as present-day witnesses to the power of the Christian evangel. The following simple program was planned.

The leader called the group to worship using the words of Hebrews 12:1: "Since we are surrounded by so great a cloud of witnesses, . . . let us run with perseverance the race that is set before us." He followed the call by asking the group to sing the hymn "I Love Thy Kingdom, Lord." Following the hymn he made a simple introduction to the sound motion picture, "Crown of Righteousness," by saying:

"We have followed the journeys of Paul as he carried the message of the Christ to new peoples. We have come to realize the courage of his faith. Today we are to see a film that portrays his final triumph. We will hear him say 'I have fought the good fight.'"

The projector was already set up and the picture focused. As soon as the leader finished the introduction, the room was darkened and the film started. When the film was finished and before the lights came up the leader stepped to the front of the room and quietly said: "We have heard Paul say 'I have fought the good fight.' We believe he did. In a few moments of quiet meditation may we each make our own dedication to be witnesses of the Christ in all our daily contacts." After a few moments of silence the leader dismissed the group with a prayer of consecration and the lights came on.

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In this experience a sound motion picture was used to give idea content to a worship experience, and to lead adults to an intelligent new commitment to the Christian way.

There is no magic in pictures. They do not *cause* worship. But they can become rich *resources for* worship when they are used to direct attention, create atmosphere, or give content to the worship experience.

PICTURES CAN STIMULATE AND ENCOURAGE THE EDUCATIONAL PROCESS

One of the major functions of the church is teaching. The over-all objective of the church's teaching program is to help persons accept Jesus Christ as Lord, and to understand the Christian way and to live as Christians. To achieve this end the church has its school. Study groups, both formal and informal, are planned for various age levels. Broadly speaking, the church's school includes much more than the Sunday school. Wherever groups of persons meet in fellowship in the church some kind of learning is taking place. To what extent can pictures be used to stimulate and enrich the educational process?

Pictures Arouse Interest

It is safe to say that little learning takes place when interest is low. It is also true that too much of our teaching in the church is characterized by dullness. The use of

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audio-visual materials will make our teaching more effective if they can be used to arouse interest. Experience teaches us that they can arouse interest, but a picture that is to be used to arouse interest must be interesting. A picture is interesting when it portrays the familiar in new relationships or portrays the new in relationship to the old.

To attract interest, pictures must be selected on the basis of the age of the group with which they are to be used. A picture of a bright red ball will interest a two-year-old. He likes the bright color. He is beginning to associate a picture with the corresponding object. The same red ball will interest a four- or five-year-old if a boy is throwing it to his dog. The same red ball might interest a primary girl if it is being purchased by her to give to her little brother who is ill at home.

Likewise, to be of value in a teaching situation, a picture must arouse interest not only in itself but in the lesson purpose for the hour. A picture showing three children tossing a red ball one to the other may be interesting to a group of beginner boys and girls because of the arrangement of the picture, the expression on the children's faces, their dress, or something else in the picture. But the teacher's purpose is to interest her pupils in group sharing. This picture then is capable of arousing interest in sharing because it shows a group sharing.

A high-school Youth Fellowship group may be study-

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ing the same Christian theme—sharing. The leader wants to interest them in sharing with displaced persons. To arouse interest he uses the sound motion picture, “Answer for Ann.” It will interest them because it portrays a high-school girl trying to find out what people in her community think about displaced persons. It is also related to the purpose which the leader has for the group.

If, then, an audio-visual resource is to be used to arouse interest it must be selected with the interest range and the study purpose of the group in mind.

Pictures Furnish Information

Audio-visual resources may be used in a study situation to furnish information. Not all information should be given through the use of pictures. Information that can be acquired effectively through reading need not be pictured. But there are types of information that can be imparted through pictures more effectively and more accurately than by any other means. Information about other people and other places is more accurately portrayed through pictures, particularly sound motion pictures, than any other medium. This is true because the sound motion picture is closer to reality than any information media except television. Not many church groups can go to China, but the motion picture can bring authentic bits of China to all the members of the group. When you are

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having difficulty in presenting information, pictures may do a better job than words.

Pictures Make Obscure Points Plain

Take a simple story such as the friends bringing the paralytic man to Jesus. When they were unable to get into the house because of the crowd, the account says they went up on top of the house and let the paralytic down through the roof. Who of us who were taught this story by the *telling* method did not wonder how that deed was accomplished? A picture of the flat-top houses, with the tile roofs and outside stone stairs leading to the roof, makes this otherwise obscure point quite clear.

In any study that seeks to impart new information there may be many more obscure or misunderstood points than we realize. A wise and generous use of pictures will lessen the danger of such misunderstanding.

Pictures Stimulate Discussion

Today we recognize that one effective way of learning is through exchanging ideas. Leaders also realize that constructive sharing of ideas in discussion is a difficult method of teaching. What leader has not said, "I left the last part of the session for discussion and nothing happened"? Pictures stimulate effective discussion because they furnish a body of common information, ideas, or attitudes from which the discussion stems and to which

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it again and again will return as a point of reference. In addition, the very objectivity of the pictures gives objectivity to the discussion.

For example, a group of parents have been facing up to their responsibilities for the Christian nurture of their children. Their study has narrowed down to a consideration of problems that adolescents face in the home. A discussion has been scheduled. To introduce the discussion the sound filmstrip "Do You Know Your Adolescents?" has been chosen.

This resource sets forth four adolescent problems: choosing a vocation, choosing friends, boy and girl relations, and adolescent revolt against Sunday school attendance. These do not represent all the problems of parent-adolescent relationships, but the use of this resource does put before the group graphically four objective problems. As the discussion begins the group will find it easy to talk about why Albert of the picture refused to go to Sunday school. They might have found it embarrassing to talk about why their own Johnny had refused.

As the discussion continues the problems presented in the filmstrip will suggest other related problems. A sensitive leader will realize when members of the group are raising their own problems and will help the group talk about these problems as impersonally and as objectively as they talked about the screen problems of Albert and Susan.

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Any picture or film that portrays a problem for which there is no easy answer, and concerning which there is honest difference of opinion, will stimulate discussion. The discussion will be more effective because the picture will furnish an objective frame of reference for the sharing of the group.

Pictures Stimulate Further Research

Perhaps the most lasting learning is the learning one seeks out for himself through personal study, research, or investigation. Most teachers are happy when a pupil studies "on his own" over and above what is expected of him. Conversely, we say a person is a good teacher when she stimulates her pupils to do more than the expected work. Pictures may often be used to lead to such personal endeavor. More often than not this kind of result will be a by-product of the use of pictures rather than a planned result. And yet, the alert teacher may deliberately use pictures for this end. A picture that frankly challenges accepted positions of youth and adults can be used to cause them to discover for themselves where the facts lie. A subject that gives an interesting, stimulating introduction to a picture but leaves many obviously unanswered questions, may stimulate to further research.

Pictures Motivate to Action

The end of all Christian teaching is to motivate to

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Christian living and action. It is at this point that we, as leaders, feel our greatest sense of failure. A film that makes clear a need, that shows how another group helped meet that need—or that shows the consequences of inactivity in the face of that need—may be used to motivate action response. Because of the importance of Christian social action in Christian education we will give fuller attention to this use of pictures in the next chapter.

PICTURES CAN AID THE STUDY PROGRAM

The use of audio-visual resources is not a panacea for all the program needs and objectives of the church. Nor should they be used indiscriminately or as substitutes for other valuable materials or experiences. And yet, by their nature, pictures can make a peculiar contribution to most of the functional programs of the church. Intelligent, effective use of audio-visual materials requires that we know what unique contribution they can make to each program need of the church.

The following illustrations are suggestive but not inclusive. There may be some program objectives not touched upon. To know the peculiar contribution pictures can make to a particular program purpose is essential to wise selection and effective utilization. We may use them for the following purposes.

To Create Missionary-Mindedness

A church that is not missionary in its outlook is less

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than Christian. By this definition most of our churches fall short. Many professed Christians do not have a missionary interest. One of our program objectives is to give every churchman a concern for the world mission of the church. Such a concern can come only from a knowledge of the needs of other peoples, an appreciation for their worth, and an understanding of what the gospel can do for them. To impart such knowledge and understanding requires many kinds of experiences. The film is peculiarly fitted to this task because it can bring to the church fellowship glimpses from the whole world. Not only can strange peoples and places be brought to life for the local church group, but experiences can be selected to give the kind of impact needed. If it is a realization of the suffering and need of the world that is desired, pictures can bring—in one short film—the full impact of suffering around the world. If an understanding of the contribution that other peoples have made is needed, then that particular emphasis can be highlighted. The capacity of pictures to break down the barrier of time and space, to re-create reality, to select the experiences to be portrayed, makes them peculiarly fitted to help in creating a missionary concern.

To Interpret Problems of Personal Christian Living

Personal living is made up of our daily experiences. To raise these experiences to the level of conscious Chris-

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tian response to life about us is the real test of Christian teaching. It is easy to teach children the words of the Golden Rule, but how can we get them to be considerate of the feelings of others in their everyday relationships? What contribution can the use of pictures make? Why use a picture when learning to live as a Christian is a living personal response? Is it not better to guide the growing experience in the group; to live as a vital Christian before each group that we lead? Yes, it is better to do all this than to rely on the contribution of a film. However, the advantage of the film is found in the fact that we can select a film to portray an experience that is needed at a particular time.

The teacher observes that certain junior girls are grouping together for their good times and leaving out others. Actually they are ignoring one girl. They have learned to repeat the Golden Rule glibly, but are still unkind and inconsiderate. The film has peculiar usefulness at this point because it can be selected to meet a particular growing need. The alert leader makes it possible for her group to see "Birthday Party," a film that portrays girls of their age who are facing the same problem. Through identification with the children in the film a change in the attitude of her own group may be effected. A film or other audio-visual resource will be used in interpreting personal problems of Christian living when

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they can bring a timeliness that other experiences cannot provide.

To Give Reality to Bible Times and People

There is a growing amount of audio-visual materials dealing with Bible subjects. How can we know when and how often to use this material?

A group of high school young people are studying the letters of Paul. These young people read serious history books in high school and work out difficult problems in mathematics. Why should we need to pamper them in their study of the Bible? Can they not learn from reading? Of course they can. Many of them can understand the beauty and some of the meaning of Paul's descriptive chapter on love. What they need most in order to understand the writings of Paul is to come to know Paul.

If in the course of a twelve-week study of the message and missionary work of Paul one motion picture about some incident will present the apostle to the group as a person who really lived, it will serve a purpose that no other experience can give. If they can visualize Paul, can hear his voice, know what he would do in certain situations, they can better understand their New Testament.

In selecting audio-visual materials and in deciding how often to use them in the study of biblical times and persons, the guiding question should be: Does this film make

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the Bible incident or person more real than the biblical account itself? If it does, then it is a good resource. If not, then we should use other resources.

To Clarify Problems of Social Living

Effective personal Christian living must always lead to living as Christians in relation to others. This calls for an awareness of what being Christian involves in relationships with others in the family, community, and world. Many types of learning experiences are needed to make us fully aware of our Christian social relations. Audio-visual resources may be used in many ways to make vivid the problems of social living, but the peculiar contribution they are able to bring is found in their objectivity. We are participants in any social service. In the family each individual may contribute to tension. In racial matters few persons are free from bias. In a film a particular social problem can be pictured, interpreting the actions of various tension groups. The members of the learning group are outside looking on. They can discuss the situation in the picture and make value judgments with greater objectivity than when they consider their own real situation. So a film on prejudice may deal with the problem of prejudice more effectively than a sermon about prejudice. A fuller discussion of this area of Christian study is given under the section in the next chapter on social action.

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To Develop a Sense of Stewardship

A practice of stewardship on the part of a Christian grows out of his sense of debt to God. The gifts of life are accepted and selfishly used by many Christians because they have become commonplace. The sun and the rain, food and shelter, sight and sound, have been our daily experience. The film can help develop a sense of the stewardship of life because of its capacity to dramatize, and to condense into a few minutes experiences that would take many years to encompass. A film like "Our Changing World," for example, can unfold before us eons of God's work of creation. The impact of many ages of God's work can be felt in the span of an hour's time. When men grow dull to the sense of God's creative goodness the right dramatic picture may help awake a sense of gratitude.

To Relive the Story of the Church

By their nature pictures have the capacity to recapture the dramatic story of our Christian heritage. Ours is not a fellowship of today only, but a fellowship of the saints through many centuries. It is to be devoutly hoped that many pages from the history of the church may be brought to life on the screen. To date little of real merit has been done to recapture the times of St. Augustine, St. Francis, Luther, and Wesley. To the extent that art

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pictures of our Christian heritage can give that story reality, they should be used.

To Make Effective an Evangelistic Outreach

Any picture that makes dramatically strong a Christian message will have an evangelistic impact. The deepest drive of a program of evangelism is toward obtaining a Christian decision. A message must have convincing power to bring commitment. Many recent films may be used to this end. Such films as "Beyond Our Own," "Reaching From Heaven," and "Second Chance" have been used with fine effect in our churches.

However, the peculiar contribution of films to the evangelistic outreach of the church is found in their acceptability to the unchurched audience. Such a film as "Beyond Our Own" can be shown by a church, in a high school, service club, or factory, and reach with a possible Christian message persons who would otherwise be unreached.

This same quality of films—their entertainment interest—makes them adapted for use on television. The church through a combination of the film and television is now facing the greatest evangelistic challenge of all time.

SUMMARY

As we have discussed these various study objectives of

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the church it has been apparent that our divisions are arbitrary and for illustrative purposes only. A film may be useful both to develop a sense of stewardship and to seek a Christian decision. Another film may be effective in creating a missionary mind and in developing an awareness of social need. The point to this whole discussion is that audio-visual resources have peculiar capacities that fit them for particular teaching purposes. These capacities can be easily discovered by those who will take time and care in selecting their program resources.

Chapter VI

FUNCTIONAL USES OF AUDIO-VISUAL RESOURCES—II

IN CHAPTER FIVE WE CONSIDERED THE USE OF AUDIO-VISUAL resources to enrich worship, to stimulate the educational process, and to aid the study program of the church. As we consider the total program of the church, what additional objectives can the use of audio-visual materials help us reach?

PICTURES CAN HELP DEVELOP LEADERSHIP

Someone will say: "It's all very well to say that a church should make effective use of audio-visual resources in its program. But that will take a special kind of leadership."

There is something very familiar about this statement. It sounds like the statement we hear in relation to anything and everything the church tries to do. And why not? Good leadership is the number one problem of the church. Of course it's going to take a special kind of leadership to use audio-visual resources to enrich the program of the church. But the significant fact is that

the church can use these materials to help meet its number one problem of leadership.

Various types of audio-visual resources are peculiarly adapted to leadership training. Not only are visual media well adapted for training leadership, but many new resources have been produced and are being produced specifically for this purpose. Audio-visual materials can make a contribution to the leadership program in the following ways.

Pictures Show Good Teaching Processes

Audio-visual resources are well adapted to show good teaching processes. In some respects the motion picture film can show good teaching as well or better than actual teaching. The teaching situation can be selected. As the film is edited only those experiences that point up what is desirable need be shown. The narration can point up weak or strong points in the teaching while the teaching is going on—which cannot be done in an actual observation situation.

Several years ago one denominational board produced a silent film showing the teaching of a junior unit on the life of Jesus.¹ The twenty-minute film enabled the viewer to see the progress and development of a unit that took six or eight weeks to carry out. Because this film showed

¹ In *Wisdom and in Stature*. The Methodist Episcopal Church, Board of Education, 1937. A limited number of copies are available.

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good teaching in process, it was widely used even though its technical quality was poor.

Pictures Guide Group Thinking

We learn to be good teachers by watching others teach. We also learn as we share experiences and think together about the needs of our group and ways by which to meet those needs. Many audio-visual resources have been produced that are calculated to guide groups of teachers in their thinking about their leadership responsibility.²

The visual resource has an advantage here over the printed resource for several reasons. In the first place, the principles, objectives, methods, or whatever phase of the leadership problem is considered can be brought together in brief and logical form so that they are more easily grasped. In the second place, they are put in such form that they can be thrown on the screen. Then, as the group considers the problem, they have before their eyes the same materials. The group thinking is thus guided toward a sound and constructive end. This kind of resource has an additional value in that its use with leaders demonstrates good group thinking procedure.

Pictures Motivate for Leadership Commitment

The turnover in leadership personnel in most churches is very high. This is due partly to incompetence, but

² See the *Audio-Visual Resource Guide*.

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more largely to lack of consecration and commitment to the task. One important part of the leadership training task is to impart to leaders a desire to give of themselves and to help them realize the significance of their task so that they will stay with it even when the going is hard. Sometimes a pastor or director of religious education or church school superintendent can find a story dramatized in film or record that has in it emotional qualities that he could not put into either a personal conference or an address. Such a resource is the dramatic recording "The Story of Mrs. Henderson."³ This simple story of a teacher who, though she felt incompetent for her job, found that she had influenced the lives of her boys beyond measure, seldom fails to give tired teachers a sense of the importance of their jobs.

Pictures Enrich the Total Leadership Program

A good leader must achieve many skills, wide knowledge, and understanding. In order to help consecrated leaders become skilled leaders, the church provides a wide range of training opportunities. There are formal training schools and courses. There are informal training situations⁴ such as the workers' conferences, department council meetings, and personal conferences. Audio-visual resources make their contribution to leadership training

³ Methodist Board of Education, 1947. Distributed by The Methodist Publishing House.

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as they are used to enrich this ongoing program of leadership cultivation.

Of course a teacher in the church school needs to know and understand his Bible. To this end the church provides many Bible courses for leaders. Teachers of these courses make their teaching more effective when they use audio-visual materials. This is true of a wide range of both content and method courses.

Many denominations have listed in leader's guides for all their leadership courses the audio-visual resources that may be effectively related to the other suggested materials for the course. We can expect that through their use in the ongoing leadership program these materials will continue to strengthen the leadership of the church.

Every local church has an opportunity to put greater value into its meetings of workers. All too often when the leaders of the church or church school get together a major part of the time is given over to talk about small items of business. Not enough time is given to a consideration of how to improve the quality of the teaching program. Often the use of a record, a filmstrip, or even a film will help your group leaders deal with really vital concerns. *The Audio-Visual Evaluation Bulletin* of the Division of Christian Education has a listing of resources for use in leadership education that will help in the selection of the right resource.⁴

⁴ Order, Department of Radio and Audio-Visual Education, Division of Christian Education, National Council of Churches, 206 South Michigan Avenue, Chicago, Illinois.

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Pictures Can Help Stimulate Social Action

Christian education, at its best, always results in changes in society as well as in individuals. These changes are brought about by persons who come to measure the social structure by what it does to persons. As important as is the achievement of personal piety, the Christian educator cannot be content until that piety causes its possessor to be concerned with his relationships to man as well as God. It is not always easy to get professed Christians to act like Christians. Can audio-visual resources be used to help achieve this desirable end? If so, what can we expect from their use? Following are some suggestions.

Pictures Can Awaken a Sense of Social Need

A young adult class had a committee on social action. A member of this committee was teaching a class of backward boys and girls in a school near a relocation center in their city. She reported to the young adult class the fact that there were six hundred boys and girls in her school who came from families living in the abandoned army camp barracks and that few of their children had ever tasted fresh milk. For some time she tried to arouse the interest of the members of her class, but got little response. She urged members to visit her school. No one did. Then she took pictures of the members of her own

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class, showing how poorly dressed, thin, and impoverished they were.

Then it was that the adult class awoke to a need. A committee investigated and found conditions worse than she had described them. As a first step the class bought milk for the noonday lunch for each pupil. Then they began a study of the causes of the situation. This particular story has not been finished, but the incident illustrates how pictures, still or motion, can be used to awaken a group to the realization of a need.

One of the reasons a film has such significance in arousing concern is that it can represent reality. Complacent persons cannot always be made to look upon unchristian conditions all about them, but a picture can bring the reality of an ugly situation to them in all its grimness. As a matter of fact a film can point up an evil with greater reality than is apparent to the casual observer. Take, for example, relief need. It is possible for a person to go to Europe and never see the stark reality of starvation. But a person cannot see a film like "Seeds of Destiny" without feeling the ghastly realism of starvation and war.

A generation of youth will soon be with us, please God, that will not know the terribleness of war. Already we Americans have largely forgotten that we dropped an atomic bomb on Hiroshima. Documentary films can keep us awake to our moral responsibility, if not our guilt.

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On the constructive side of the ledger, films can make us aware of the social progress of those who are working to build the kingdom of God. Not every adult was able to go to Amsterdam for the organization of the World Council of Churches in 1948. But every young person and every adult can and should see the documentary film that captures for us that dramatic and significant event.⁵

Not every person can visit the United Nations headquarters at Lake Success, but every person can be introduced to the home of this world organization, and to many of its functions, through films and filmstrips that tell its story.

Pictures can be used by the church to keep Christians aware of the needs of their brothers and of the progress of great movements that are at work to make a better world.

Pictures Show How Other Communities Meet Needs

Many church groups would tackle social problems if they knew how to go about it and if they felt any confidence that they could succeed. The documentary film is "a natural" to show how others have gone at a problem and succeeded.

The story of the film "Make Way for Youth"⁶ illus-

⁵ Amsterdam, 1948. 16 mm. J. Arthur Rank. Distributed by Religious Film Association and denominational distributors.

⁶ Make Way for Youth. 16 mm. Available from Religious Film Association and denominational distributors.

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trates this point. In Madison, Wisconsin, the feeling between youth on the two sides of the railroad tracks became so intense that it led to open conflict and the loss of the life of a young man. The young man's grieving father decided that something should be done about such an unchristian situation. The film "Make Way for Youth" is the story of what the youth agencies did in that community to right a wrong. Through the film that story belongs to any community. Perhaps no other community has exactly the same problem, but seeing how the citizens of Madison met their problem will help other groups face successfully their community problems.

Pictures Make Clear Controversial Issues

One of the facts that paralyzes Christian action is that many Christians hold erroneous but emotionally charged opinions in reference to important issues. Some Christians can never take action to improve the working conditions of labor because they hold erroneous concepts about labor. Many labor organizations deny their group the support of the church because of erroneous but highly emotional attitudes they hold toward the church. Intelligent group action on any issue requires the clear understanding of the facts. Pictures can be used to present, in unbiased fashion, the facts of both sides of an issue. Such a picture is the film "Answer for Ann."⁷ In this

⁷ Answer for Ann, 16 mm. Distributed by Religious Film Association and denominational agencies.

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film a young high-school girl is asked to write a theme on why her community should take in displaced persons. In the picture she questions persons in all walks of life. We learn their reasons for feeling that displaced persons should not be brought into the community. Then we see a documentation of the displaced persons: the kind of people they are, the kind of contribution they could make to the community. After seeing the picture, a group of youth or adults could discuss this problem with greater understanding and come to conclusions that are more nearly Christian.

Pictures Arouse a Group to Action

It is not always ignorance of a need that is the cause of inaction on the part of Christians. Often we know better than we do. The dramatic story film can be so packed with emotion that otherwise complacent groups can be brought to the place that they are ready to do something.

This kind of film should be used wisely. If used without proper preparation the response may be negative. Seldom will it stand by itself. For example, a film like "Kenji Comes Home," which points up in dramatic fashion the conflict between communism and Christianity in Japan, will not be very effective if used by itself. Its greatest effectiveness will come following a study of the conflict between Christianity and communism and the

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place of the Christian world mission in that conflict.

Or, putting the matter another way, the leader will need to relate the film to the kind of action response desired. If the action desired is to stimulate an interest in the study of Christianity versus communism, this same film could be used to secure such reaction. If financial support of missions is what is desired, perhaps "The Kyoto Story" would be more effective, since it demonstrates what the mission program has done in Japan.

The use of audio-visual materials that interpret social problems and social needs will not automatically lead to constructive social action. Best results are achieved when these resources are used as part of an ongoing social action project.

Positive harm may be done if some of our most adequate films are merely shown and allowed to carry their own message. Again, take a look at the film "Kenji Comes Home." As indicated in a foregoing paragraph this should be used in relation to a study-action program looking toward strengthening the Christian world mission in its conflict with a materialistic, communist-world mission. But let us see another possible use. A pastor books the film for use in a Sunday evening worship service. He advertises well and the church sanctuary is filled. He prepares a good worship introduction, presents the film, and closes with a hymn and the benediction. What happens? A number of results may follow that are not good. Some

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persons, particularly young persons, may leave the church feeling, "Oh, what's the use? Kenji doesn't have a chance. The world doesn't have a chance. Communism is going to win in the end." Others may go away feeling that all the seventy-five years of Christian missions have failed in Japan, so what's the use of giving to missions? Still others will go out hating communists in general and feeling pretty righteous in their own eyes. *This film was made to paint a realistic picture of the conflict of communism and Christianity for the loyalty of the people of Japan. It must become a part of an ongoing study-action project that causes us to face up to what this conflict means to us and what we can do about it.*

In like manner, a film should never be used to awaken a realization of a social need unless the leader is prepared to guide the group into appropriate action to help meet the need.

PICTURES CAN HELP ENRICH THE FELLOWSHIP PROGRAM

One significant characteristic of the church is that it is a fellowship. Christians should enjoy being together because they are Christians. Persons develop or grow in their Christian character within this fellowship of togetherness. It is, then, no accident of desperate programming activity that a considerable part of the church's program is concerned with creating this sense of fellow-

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ship. Can the use of audio-visual materials contribute to this phase of the program of the church?

The question is generally put this way: Should pictures be used for entertainment? If so, what pictures are available and suitable? If the questioner has in mind the question as to whether the church should compete with the commercial motion picture theater, the answer is no. And there are two reasons for a "no" answer: (1) the church *hasn't* the resources to compete with the local theaters, and (2) the objective of the church is never simply to entertain and please. The objective of the church is always to further the constructive use of leisure time or to deepen the sense of fellowship among its members.

What are the contributions the use of pictures can make to these objectives? Following are suggestions.

Pictures Furnish a Common Experience for the Church Family

Many church leaders are beginning to feel the need for providing program experiences that bring together the whole church family—children, youth, adults—to enjoy a good time. These leaders recognize the need for a graded approach to teaching, but also recognize that outside the church, in the family and community, persons of all ages have experiences together. They feel that the church needs to provide times when the whole member-

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ship can have common in-the-church experiences. But such meetings present leaders with the difficult problem of knowing what to do when all ages are together. What can they do in common that children will understand, youth enjoy, and adults appreciate?

The use of pictures does not furnish a complete answer to this problem, but it does bring a partial answer. Pictures are a more universal language than words, and therefore can be used to furnish a common experience for a wider age range. Well-chosen pictures, still or motion, of beautiful places fall in this category. If not too many still pictures or too long a motion picture film is used, even small children can appreciate their beauty. If a family has seen pictures of the great mountain peaks of our western ranges, such as Rainier, Hood, and Shasta, they have a common experience they can talk about in their homes.

When pictures are used to give common experiences to all age groups, certain factors should be kept in mind as selections are made. First, there is the matter of length. Seldom should pictures be shown on a screen for longer than a twenty-minute span in a group where small children are present. Care should be taken that there are no sequences that will frighten or overstimulate children. On the positive side, pictures that include persons of all ages will hold an interest for all ages. Most evaluation guides prepared by denominational or interdenomina-

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tional groups list films that are appropriate to use in family groups.⁸

Pictures Introduce New Places and Peoples

First of all pictures—particularly sound motion pictures—can bring to the church family certain experiences with unfamiliar places and unknown peoples. Travalogues of our own great national parks fall into this category. Only a small percentage of the membership of any church has the opportunity to see the many beauty spots of our country. Likewise, many persons who live in rural areas have few contacts with great metropolitan centers, and city dwellers are often unfamiliar with the open country. Only an occasional person has the opportunity to visit distant lands. Films are available from many sources that can bring these distant places into the experience of the least and the greatest church.⁹

Even more significant for enriching the common experiences of a church fellowship group are the films that introduce the group to peoples whom they have never had the opportunity to see or know. Such a series as the Encyclopaedia Britannica Series containing “Children of China,” and “Children of Japan,” do a good job helping us understand our neighbors overseas.

This type of material is of particular significance be-

⁸ See *Audio-Visual Resource Guide* (footnote 2).

⁹ See Footnote 2.

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cause it enlarges the vision and increases the horizon of interest of the church fellowship. Sometimes the church that seems to have the finest sense of fellowship is in danger of becoming narrow and exclusive. Its members have such a good time being together, working together, playing together, and worshiping together that they cease to feel the need of a larger fellowship.

But how should such films be used? Some churches have a film-night program once a month or even as often as once a week. To this program the entire church fellowship is invited and an hour to an hour and a half film showing is planned. This procedure has two shortcomings. First, such a procedure has a tendency to make the showing of films an end in itself. Secondly, it presents the leadership with a real problem in finding enough films to keep such a program going on a high level of acceptability. After a few months they begin to run short of films. The pressure to fill up the hour becomes so great that less than acceptable films are shown and before long the programs play out.

A better way to use films in a program of fellowship is to select a particular film to fit into a planned fellowship program. A family fellowship program may have as its chief purpose the promoting of good fellowship. It may include a supper together, possibly some handcraft activities, games, and so forth. A twenty-minute film showing the beauties of Yellowstone National Park or

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the Grand Canyon of Arizona will add to the quality of such a program, particularly during the summer season when many in the church fellowship may be on vacations.

Sometimes the use of travel pictures, both still and motion, which have been made by some member of the group can add interest because of the personal quality of the picture. The pictures may not be of as high technical quality as those commercially produced, but because someone in the group took them, a more intimate interpretation can be given. Care must be taken to protect the group against the perennial "picture taker" who is ready to show his pictures at the slightest encouragement.

Even when audio-visual resources are used for a fellowship program, materials must be selected which will fit into the purpose and mood of the program. Sometimes one hears a planning committee say something like this: "We will have the quartet sing, and the youth group will present their one-act play. That will leave us about half an hour of time. Let's get a film. Mr. Jones, will you see to getting the film?" Films that are chosen as this easy way to fill up the time in an all-church fellowship program rarely enrich the sense of fellowship for the group.

Pictures Aid Group Recreation

Audio-visual materials may be used in group recreation when they contribute to the recreation experience. They should never be used because of lazy planning.

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A group of youth or young adults may be planning an evening of folk games. They have no one capable of playing folk music. Records of folk music played at the right tempo, with directions for game action, are available and will make this activity possible for many groups that could not otherwise enjoy folk games.¹⁰

A junior children's group has planned a party with very active party games. Before the refreshment period a short entertainment film may be used for their pleasure and as a change in the tempo for the group. In any recreational program, for any group, films may be effectively used if they add to the enjoyment of the group and do not substitute for other activities in which members of the group may have more active participation.

Pictures Enrich Group Entertainment

A number of feature length entertainment films which have had theater release are now available in 16 mm and offered for church use. Do such films have a place in the fellowship program of the church? Some will answer with an emphatic "no" and others with just as emphatic a "yes." The right answer may be neither "yes" nor "no," but the facing of another question: Why, and for what purpose, should the church use feature length entertainment films?

Some churches have answered this question by saying,

¹⁰ World of Fun Series, The Methodist Publishing House.

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“To raise money.” And some churches have been quite successful in raising money by that method. Each church will need to decide for itself whether such use of films is either good business or good religion.

Other churches have answered the question by saying, “We use entertainment films to furnish wholesome entertainment to our people. Our people go to the movies. We want to make sure they see the right kind.” Before any church makes this answer it needs to face up to certain questions. Can it make good its promise to furnish wholesome entertainment? Are the films that are available adequate either in quality or quantity to enable it to make good? Or, again, will it reach large enough numbers in its community to influence the commercial theater? If it does, will it want to compete with a legitimate industry in its community? And, most pertinent question of all, Could it do more good in raising the level of pictures presented to the community by giving careful evaluation of pictures played in the commercial theaters and by helping its own people to use discrimination in theater attendance? When these questions are answered most leaders will know whether or not they should use feature length films to furnish wholesome recreation to members of their church.

There are still a few churches located in communities where there are no commercial motion picture theaters. In such communities a church may decide that there are

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enough good feature films available in 16 mm to make it possible for the church to provide motion picture entertainment once a week or once a month. A number of such enterprises are being carried out with good results.

Still another answer has been given. The church has little place in its program of fellowship for the use of feature films for fund raising, or to furnish wholesome recreation in competition with the commercial theater, but the church can and should use such feature entertainment films that have classic entertainment quality to portray some deep message of human living. Because of their length they will need to be used in specially planned programs, but may relate as much to phases of the teaching program as the fellowship program.

Pressures will come upon leaders in the local church to make wide use of feature entertainment films. Leaders will need to resist these pressures. The use of such films should come after the question For what purpose? has been satisfactorily answered.

PICTURES CAN HELP THE IN-THE-HOME MINISTRY

Every church has persons who are called "shut-ins." For one reason or another these persons cannot come to the activities of the church. They need to feel themselves a part of the church fellowship. The minister usually visits such persons. Sometimes there is a home department superintendent who visits and brings literature

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from the church. There are also possibilities in such audio-visual resources as the following:

Pictures of Church Activities

An increasing number of churches have equipment that make it possible to carry something of the program of the church into such homes. Often churches take Kodachrome pictures of special programs in the church. These color pictures can be taken into the homes of the aged and the infirm and projected on a screen for them to enjoy. They may also be taken to hospitals and projected there. Some hospitals provide special equipment to project on the ceiling. Certain good books are available on filmstrip for this purpose. Even if there are but two or three pictures, seeing them will deepen the person's sense of fellowship with the group. Or two or three well-chosen religious art slides or nature slides can be used in the home to give depth to the visitor's call.

Recordings of Church Services

Other churches have tape recorders and take recordings of special services. The pastoral prayer, the anthem, or selections from the sermon may be played to persons who never are able to hear their own minister pray or preach in the sanctuary. This will deepen their sense of belonging. The limits to this kind of ministry are simply the limits of the imagination of consecrated leaders who want to minister to all of their people.

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Guiding the Record and Picture Choices of Families

And what about the record players in the majority of church homes? What kinds of records do the families of your church buy? Are most of them "boogie"? What kinds of children's records do parents buy? Could not your board of education prepare a list of recommended records for the family and make it available? This would be a particularly valuable service at Christmas time.¹¹

What about the pictures on the walls of your church homes? Pictures are silent teachers in all our homes. Could a list of fine home pictures be prepared? ¹¹

Radio and television are audio-visual materials that come into the homes of most church families with greater frequency than do influences from the church. This is of such significance that it will be discussed at greater length later. It is mentioned here to raise the question of whether the church has a responsibility to give radio and television guidance to its homes.

SOME PRACTICAL PROBLEMS

There are numerous practical problems that every church must face in the use of audio-visual resources. Some are listed here.

Time Schedule Not Adapted for Use of Audio-Visual Resources

The first practical problem a church faces in the use

¹¹ Write your denominational board of education for such a listing.

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of audio-visual materials is that in some ways the present program time schedule is not adapted to their use. In the first place, the bulk of the church's teaching period falls in the daytime. This confronts the leaders with the fact that few, if any, churches were constructed to use pictures in the daytime. In many places the problem of darkening rooms is difficult if not almost impossible.

Probably even more basic is the time schedule itself. Most church-schools are set up on a one-hour basis, often with a five to ten minute loss by late starting, with another twenty minutes taken up with record keeping, notices, and formal worship services often quite unrelated to the so-called study period. This leaves twenty to thirty minutes for lesson periods. This does not usually allow time for the use of a projector and the extra time and work it involves.

Cost of Materials an Obstacle to Sound Educational Usage

A second major problem relates to the cost of audio-visual materials, particularly the sound motion picture film. Ten dollars is not an excessive price to pay for a thirty-minute film if it can be used in an evening congregation of one hundred or more persons. But ten dollars is a heavy cost for a film to be used in a junior department of only fifteen boys and girls. This raises the problem of how wide an age range a picture can be effectively used with.

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Scarcity of Integrated Materials a Handicap

A third problem arises from the fact that little audio-visual material has been produced specifically for use in or with the church-school class. The questions raised here are: Can we expect volunteer lay teachers successfully to adapt audio-visual resources that were not specifically produced for the units of study they are teaching? Or can we expect the church in the near future to provide tailor-made materials for the study program of the church?

WHAT CAN THE CHURCH DO?

In the face of these difficult practical problems that stand in the way of the use of audio-visual resources in the church school, what can and should the local church do?

As leaders we are committed to do the very best job of Christian education possible. Our considerations thus far have made clear that the use of audio-visual materials in Christian teaching can make that teaching more effective. This means we must find answers to any problems that stand in our way.

Both denominational and interdenominational curriculum-creating groups are at work to discover answers to the practical problems we face. We can hope for the time when more adequate and better integrated audio-visual resources will be available for the study program of the

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church, but the plain fact is that most of the practical problems we face must be solved by leaders in the local church. The time to begin is now.

Some Churches Need to Experiment

Some churches will need to do some daring experimentation. Churches that are erecting new buildings will provide a building for the radio-motion picture-television age. And from the provisions they make we will learn better how to adapt the older buildings we must use.

Other churches will experiment with modified time schedules and age groupings. After all, there is nothing sacred about 9:30 on Sunday morning. Some groups will find that an entire department can be introduced to a unit of study by seeing a thirty-minute sound film at the church after school on Friday. Another will find that by a little imagination and a lot of leader consecration a two-hour session can be planned on Sunday. Still others will find that the Sunday evening Youth Fellowship meeting can be correlated with the Sunday morning study sessions. Just what the experimentation will be and what it will discover cannot be predicted. But it is clear that the use of audio-visual resources will make for some modification in time schedule, and possibly in our group-grading plans.

For the courageous few who experiment this word of caution is needed: *The experimentation is not for the*

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sake of using audio-visual materials, but for the sake of improving our program of Christian education through their use.

Every Church Can Begin

Not every church should do drastic experimentation but every church can begin to use modern tools for Christian teaching in a modern age.

It may be true that your building was not made for the use of audio-visual equipment and that most of your teaching program is scheduled for daylight hours. From chapter four it is clear that any church can adapt some rooms for limited daylight use of audio-visual resources.

A thirty-minute film cannot be used in a twenty-minute class session, but a simple projected slide, or a filmstrip of two dozen pictures, or a five-minute recording can be used.

Not many small class groups can afford a ten dollar rental fee for a dramatic story sound film, but any church can put ten dollars into its budget to buy twenty color slides to begin a library of religious art masterpieces.

There is little audio-visual material available produced specifically for definite teaching units, but most denominational boards of Christian education are making specific recommendations in their church-school periodicals of material that can be used to enrich particular units of study. By the time your church has made effective use

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of these recommended materials new materials will be available. One way of getting information about these new materials would be to see that the name of your church is on the visual aids mailing list of your denominational book store.

Other Churches Will Create Their Own Materials

No church needs to be wholly dependent on outside agencies for the audio-visual materials it uses. Many materials can be created by its own study groups. Seldom will materials thus created be of such quality that they can be duplicated and shared with all churches, but what they lack in technical quality will be more than offset by the increased degree of creative group participation.

An intermediate group can make its own $3\frac{1}{2} \times 4$ etched glass slide set on the history of their own church, or one of Jesus' parables, or other areas of interest.¹²

An adult group may make a Kodachrome slide record of a poor housing situation in their community to arouse the concern of the church membership. There are many other opportunities for a church to create its own audio-visual resources.

SUMMARY

Some of the functional uses of audio-visual resources

¹² See Rogers and Vieth: *Visual Aids in the Church*.

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in the program of the church have been discussed in this chapter. Alert leaders will discover and make other important uses of pictures. The very discussion of functional uses of audio-visual material in the church's program points up the fact that these resources are to be used—not simply shown or played. Their use is important for leaders in the church because they can help achieve important Christian objectives.

Chapter VII

PLANNING FOR EFFECTIVE USE IN THE LOCAL CHURCH

THE USE OF AUDIO-VISUAL RESOURCES WILL NOT CONTRIBUTE largely to the effectiveness of the program of a church unless that use is planned. In too many churches the use of audio-visual materials "just grewed." Often occasional or even frequent uses of films or other types of materials occur in a church before any official group in the church is aware of what is happening. Sometimes this comes from the spontaneous meeting of an immediate program need. A committee will be planning for some special program. A member will suggest that Mr. Jones has a projector and might show some pictures, or Mr. Smith is just back from Mexico and has some pictures he showed at the Service Club. So, that church has begun the use of pictures.

Our discussion of the functional use of audio-visual materials has shown that they can be used to enrich or to make more effective almost every objective of the teaching ministry of the church. Even good fellowship

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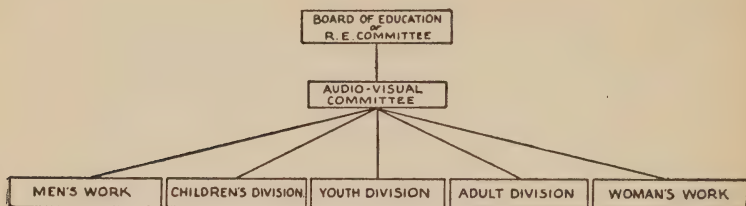
can be enriched by the use of pictures. In other words, the use of audio-visual resources is related to the total program of the church. Therefore, planning for that use should be part of the planning for the total program of the church.

This means that each functional group in the church should be aware of the potential of audio-visual resources as it plans its program. But it means more than that. It means that the policy-making body in the church should so plan that each group will be aware of available resources, know how to select and use materials, and have ready access to the church's facilities and equipment.

The way in which this over-all planning will be achieved will naturally vary from church to church. But we can be quite sure that no comprehensive or long-term planning will take place if the whole matter is simply left to interested persons. This suggests that the most representative official group in the church should have a committee, small enough to be a working committee but large enough to represent all major church groups and workers of all three age groups. It should be responsible to and make periodic reports to its parent board or committee. Plans it suggests should be considered and approved or modified by the larger group. Such a procedure not only insures that planning for the use of audio-visual materials *will* be related to the total program of the church, but will also result in an intelligent understanding and sup-

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port of such use by all interested leaders of the church.



What are the areas of responsibility of the audio-visual committee? About what does it need to make plans?

Becoming and Keeping Informed

Effective planning for and use of audio-visual resources in any church call for technical skills and specific knowledge that not all lay leaders can be expected to possess. The members of the audio-visual committee will want to ground themselves in the best texts and be familiar with sources of audio-visual materials, resource guides, catalogues, etc.¹ They will need to keep informed by reading materials issued by the Visual Education Fellowship of the Division of Christian Education, National Council of Churches,² and through suggestions and recommendations appearing in their denominational periodicals and manuals.

¹ See the bibliography on page 149.

² A subscription Fellowship is offered for a \$5.00 annual membership fee. Write Department of Radio and Audio-Visual Education, 206 South Michigan Avenue, Chicago, Ill.

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From time to time reports of their studies should be presented to meetings of the church leadership.

This preliminary task of becoming well informed will include a study of the program of their own church to discover to what extent and for what program purposes audio-visual materials are being used, what equipment is available, who is trained to operate it, and so forth.

Essential Adaptations in Building Facilities

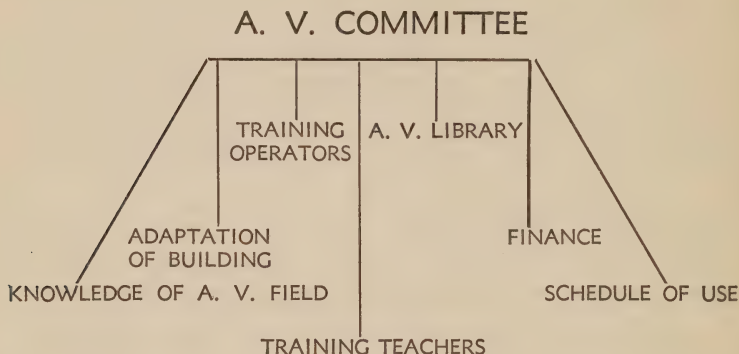
Few church buildings are adequately equipped for the use of audio-visual materials. The audio-visual committee needs to give careful attention to planning in this respect. Study of the building might include building changes that will be ultimately needed. Any recommendation of immediate changes to meet immediate program needs should be made in the light of the ultimate and long-term plan. In those instances in which a church faces a building or remodeling program the audio-visual committee should make sure that over-all plans include the necessary facilities for good use of audio-visual resources.

Training Persons to Care for and Operate Equipment

Nothing discourages the use of audio-visual materials more than poor projection of a film or poor operation of a turntable. This embarrassment need never happen to a leader. Projectors are precision instruments, but they

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are not hard to operate. Any person who is at all mechanically inclined can become an acceptable projectionist.



It is at this point that many church leaders make mistakes. They buy a motion picture projector, put it under lock and key, and place it in the control of a very small committee. No one can use the projector unless one of these official projectionists is present. Thus a program for an entire church becomes conditioned by the convenience of two or three persons. This should never be the case. True, the care of the equipment should be committed to a small, responsible committee. But the audio-visual committee should select and train two or three persons from each group to operate equipment. Members of all groups from juniors up will have persons who can easily learn to be competent operators. For young children's

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groups adult helpers can be trained. It is always advisable to leave the chief leader of a group free from the mechanical phases of projection. He should be a leader—not an equipment operator.

In many communities equipment retailers will be glad to assist in the actual training. A set of standards should be drawn up and a standard test given before a person is issued a certificate. The issuing of a certificate is not essential to the plan, but it will help keep the level of competency high. A simple certificate may be devised locally or it may be secured from your denominational headquarters (see example on page 128). No certificate should be given unless the person has met the standard requirements.

Care should be taken to handle carefully all materials rented, borrowed, or owned. Glass slides, films, and records are easily damaged if carelessly handled. With proper care they are not likely to be damaged.

Training Teachers and Leaders Who Will Use Audio-Visual Resources

It sometimes happens that a teacher feels she has an easy Sunday coming up when she has planned for a film. The film to be used has been booked. It will take thirty minutes to run. A competent person has been secured to set up the equipment, arrange the room, and project the picture. What is there left for her to do?

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Front of certificate

This certifies that

NAME _____

ADDRESS _____

CHURCH _____

has met the minimum standard for an operator of _____ equipment
and is recognized as a certified projectionist.

SIGNED _____ DATE _____

Back of certificate

1. Has satisfactorily learned to thread and operate the equipment listed on certificate.
2. Has learned the essentials of good care of equipment.
3. Has a knowledge of how to arrange room and seating for best audience viewing.

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The audio-visual committee has the responsibility to plan training opportunities to help the teacher understand what she needs to do to make the use of a picture contribute to her teaching purpose.

First, what are the essentials for good utilization? Second, how can the committee plan to help teachers master these essentials?

Naturally, a leader needs to understand the principles of good utilization outlined in the second chapter of this text. In addition to those broad guiding principles, there are certain essential steps in teacher preparation that require experience and training.

First, leaders need to develop the art of knowing what to use, when to use it, and where to find it. This, of course, involves an understanding of what a particular type of resource can be expected to do—what its possibilities and limitations are. But it also involves a sensitiveness to the group with which the leader is working, a keenness that takes note of questions and observes revealing remarks which indicate that the printed resources and activities of the group have not quite met a need. Some obscure point may need to be made clearer. A lagging interest may need to be revived. Persons that lived long ago need to become more real. Selection of audio-visual resources involves not only choosing the right materials, but choosing them at the right time. Or if the particular resource has to be booked far in advance, it requires planning the

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unit of work to build toward a readiness and eagerness for what the particular film has to offer.

Training in selection demands training in evaluation. How to read between the lines of the catalogue description, and to compare catalogue descriptions with evaluations in available resource guides is the first step in evaluation. Perhaps the most difficult evaluation skill to achieve is the ability to look at a slide, filmstrip, or film and see what is actually in that particular resource.

Inexperienced evaluators will invariably begin talking about what the picture should say or what they wished it would say. Keen evaluation comes when we remember that we never use with a group what we would like to see in the picture. *We can only use what is in the picture.* We have traveled a long way toward becoming a trained user of audio-visual materials when we can put down in clear short sentences what actually is in the material being evaluated.

Leaders need to see at what points the actual message of the film applies to and fits the needs of their own groups. To have a list of the questions of one's group or a statement of the purpose of the unit of study as one reviews the materials will help him see to what extent the resources meet his need.

Leaders need to realize that no audio-visual resource should ever be used without preview and study. Sometimes a teacher who would not dare try to lead a group

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in a study based on printed resources without first studying those resources, will lead a group in seeing a film that neither teacher nor pupil has seen. The audio-visual committee will need to work at this point—and then keep on working at it.

Although a teacher or group leader seldom should be his own equipment operator, any leader who is planning to make use of audio-visual equipment should be familiar with good projection requirements. It is the leader's responsibility to see to it that the room is prepared in advance, seating arrangements are right for projection, ventilation is adequate, and all the demands of good projection are observed. In most instances he will use a committee of his group for this preparation. But good projection never just happens, and the leader is the responsible person.

The use of audio-visual materials requires group preparation. This is true of a film or record just as the use of a story or of worship or group discussion in teaching demands special preparation of the group. It is at this point that the audio-visual committee will need to give special attention in training leaders. Does the group know what they are to see; why they are seeing it; what they are expected to look for? Are they expecting to be entertained when a worship response is expected? If they are, then neither worship nor entertainment is likely to follow. In answering these and other questions the leader will

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know what preparation is needed for her particular group.

Audio-visual materials should be presented so that the mechanics of operation are not noticeable. The leader needs to know how to work with his committee so that the mechanics of projection run smoothly and with little attention drawn to them. He will have worked out simple signals for the person who is to black out the room, to draw curtains or turn out lights, and for the operator of equipment. All this will have been rehearsed in advance. This is a prerequisite to good presentation that is often accepted in theory but neglected in practice.

There is, however, a more intangible factor in a leader's presentation of an audio-visual resource. It has to do with the leader's own attitude and bearing. Seeing any kind of picture may be a passive spectator experience, or it may be an active participating experience. The viewers may all but leave their passive seats and become participants on the screen. But the leader can say by his attitude, "And now we'll look at this picture," or he may say by his bearing: "The questions we have been talking about, the problems you raised, the information you were calling for, are going to come to life on the screen. You can find your answer if you look for it." A leader's own attitude and bearing can go a long way toward making the seeing of a picture active participation rather than a passive onlooking experience.

The experience of seeing and hearing should lead to

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appropriate action. Seldom is the showing of a picture a self-contained experience. If its selection grew out of a felt need on the part of the leader and the group, then its use should carry over into the continuing experience of the group. The training of a teacher or leader for effective use of audio-visual resources will include an understanding of the kind of follow-up desired. Like the problem of selection, the type of follow-up is related to the purpose for which the picture has been chosen. If the picture was used for worship, its use should result in a deepening worship response. If the purpose of the film was to furnish information, then the follow-up will need to reveal what information was obtained, and so on.

Just as the type of follow-up selected is related to the group objective, so also it is related to the other learning experiences and teaching materials which the group has been experiencing and using. Perhaps the use of the picture throws additional light on certain printed resources already used. Perhaps it will stimulate further reading activity. In the light of the total group experience and the teaching purpose, the leader needs to guide the group response to an audio-visual resource.

But how can the audio-visual committee plan for such extensive specialized teacher training? The first step is to make this need clear to the official group of the church responsible for the over-all leadership training program. It will be a mistake to plan for training leaders in using

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audio-visual resources as a separate training program.

When this need is clearly understood by those responsible for leadership training, then the regular channels for training may be used. A series of demonstrations may be presented to the regular meetings of the workers' conference. Such a film as "Using the Classroom Film" may be used in one of these sessions. This can be so presented as to demonstrate good method of use at the same time the film is portraying principles of using the classroom film. The meetings of department councils may be used in a similar way.

Individual leaders may be guided to visit other churches to see a teacher making effective use of audio-visual materials. Or arrangements may be made to visit a public school audio-visual department to discover how it carries on an in-service audio-visual training program.

The committee can also work with those planning either church-wide or community-wide leadership training schools or classes to make sure that special attention is given to training for using audio-visual materials in the program of the church, and then inform their own teachers of this opportunity.

In addition to these ongoing training opportunities that may be used to give emphasis to specialized audio-visual training, it may be necessary to plan special training opportunities from time to time. This planning will be done in cooperation with the leaders responsible for the total

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leadership program. Such special training enterprises may include one-day institutes on the use of audio-visual resources in the church. Certainly such plans will include periodical review of new resources to keep leaders aware of available materials.

Establishing an Audio-Visual Resource Library

The purposive use of audio-visual resources demands that materials be available when they are needed, as long as they are needed, and as often as they are needed. Booking films months in advance is a carry-over from the theatrical use of film. Economic reasons still make this practice necessary, but it is a definite handicap. The most effective use of audio-visual materials can be made when such materials can be easily obtained on short notice. This means that a library of audio-visual materials should be established in every church that plans the use of such materials. Again, this will not just happen. It must be planned for by the audio-visual committee.

Begin Where Your Church Is

Few, if any, churches are completely devoid of audio-visual materials. Large printed pictures are included in some church-school units. What becomes of these materials? If they were of such quality as to be useful once, they will be useful again. All printed pictures in files and on shelves of department rooms should be carefully

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mounted and numbered for cataloguing. The workers themselves will need to decide whether they will be stored in department storage space or in a central library. But a master listing should be made so that a leader in any department can quickly learn what pictures are available and reserve them for use as needed.

Even the smallest church can begin a slide and film-strip library. What slides should be purchased? The needs of the leaders of each group should be analyzed and a few materials bought at regular intervals to meet these needs. Just a few dollars budgeted regularly will soon build up a considerable library. Two tests should be given to materials that are purchased: (1) are they of high quality and (2) will they have recurring usefulness in the program of the church?

Again, materials secured should be catalogued for easy reference. Adequate storage space will need to be provided. A number of small inexpensive plastic cabinets made for filing slides and filmstrips are now on the market. Or, if preferred, cabinets can be constructed to meet your own specifications.

What about the purchase of motion picture film? At present, for most churches the difference between the rental cost and the purchase price is too great to make purchase by many churches advisable. However, the production trend seems to be toward the production of shorter teaching motion picture film. And as the demand

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for film increases, the unit cost will be lessened. The time will come when the audio-visual committee will be able to add motion picture films to its library.

Put Your Audio-Visual Needs in the Budget

Audio-visual materials are as essential and as integral a part of the church curriculum resources as are printed materials. The best way to emphasize this truth is to insist on their purchase and rental cost being included in the regular church or church-school budget. Fifty dollars a year for five years included in the regular church or church-school budget will enable a church to build more soundly than a five-hundred-dollar gift from a "friend" or raised by a "commercial concert" and spent all in one year. The audio-visual committee will need to help the official group of the church to see that audio-visual material and equipment are worth what they cost.

If a Church Has a Library, It Will Need a Librarian

A library will not run itself. There will be many ways of running the library. Each member of the audio-visual committee may serve as the audio-visual librarian for stated and agreed-upon periods. The committee may select one or more young people and train them to care for the library. Or a church that has a book library may train the book librarian to carry responsibility for the audio-visual resources. Whoever acts as librarian should sched-

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ule and publicize regular hours so that leaders may know when they can sign up for resources and equipment. These hours may well come before or after the church-school hour so as not to keep any person from participation in his own class group. This is a matter that will be determined by local situations.

Concerning Information and Schedules

The extent and effectiveness of the use of audio-visual materials in a church's program will depend on keeping open the channels of information concerning available resources and keeping clear the time schedule for the use of materials and equipment.

Unless the leader of a particular group knows that certain audio-visual resources are available which relate to a current unit, those materials will not be used. If two groups try to use the same material or the same equipment at the same time, the likelihood is that neither leader will try to use any the next Sunday.

The audio-visual committee will need to plan wisely so that all leaders are informed and are familiar with the way materials and equipment may be scheduled. These problems will be worked out in various ways. One workable plan is to place upon one member of the committee the responsibility of preparing lists of audio-visual resources for various age groups. Such a person will need to meet with age-group teachers and leaders from time

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to time, to share information he has gleaned from church-school periodicals and other sources, and to check his recommendations with leaders of the group for whom he is making the suggestions.

Another member of the committee may be given the responsibility to clear time schedules for equipment and materials. Overlappings and conflicts will occur if each leader orders his own materials and rents his own films. It will be better to route these requests through one person who has been given this responsibility.

Some churches may want a secretary of audio-visual resources to carry both the responsibilities just outlined. There is something to be said in favor of this move. But the important thing is not the official nomenclature given, but that a person or persons be designated and trained to carry this responsibility.

The complexity of the services and the planning called for in the use of audio-visual resources may seem discouraging. But any phase of the church's program that has value calls for work and planning. The haphazard use of audio-visual resources may make some contribution to the church, or it may do actual harm. Their effective use will call for both hard work and wise planning.

Appendix I

THE LOCAL CHURCH AND COMMERCIAL MASS COMMUNICATIONS

THIS TEXT DOES NOT ALLOW FOR A FULL TREATMENT OF THE commercial radio, television, or motion picture. But because the program within a church is planned for persons whose lives are lived in a world where these are vital influences, even in-the-church programs cannot be realistically planned without taking them into account.

The church-school teacher of boys and girls who ignores the likelihood that the members of her group have read one to twenty comic books, listened to one or many murder-mystery stories, seen and heard several television shows, and been to from one to three motion pictures during the week is forgetting that she is teaching a group of modern boys and girls.

As a matter of fact, the leaders of a church are defeated before they begin if they are still dominated by the notion that one hour of traditional, oral instruction once a week can offset many hours of instruction and experiences brought with the impact of new and powerful methods of communication.

Sometimes it would almost seem that the church is losing a not too cold war for the minds and loyalties of its own people, not to mention the countless numbers that it does not touch in any way.

Both denominational and interdenominational agencies are alert to the possibilities of radio, television, and the motion picture. Vast sums of money are being spent and vaster sums are being sought so as to use these media to impart the Christian message directly to persons. This program is overdue and deserves the hearty support of all Christians.

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But there are some significant things that can be done in the local church and community to cause these powerful means of communication to contribute more largely than they now do to the constructive development of persons.

The Comic Books

The church leaders generally berate the comic books and other cheap picture magazines on our newsstands. We talk about them. We tell each other how horrible many of them are. We are aware of the way in which our children pass them from one to another. Even parents who refuse to buy them for their children find that their children discover ways of reading them.

What can a local church do? What is the answer? Is it influencing the quality of production? Yes. But our interdenominational agencies will have to work to that end. In the meantime, what can leaders in the local church do?

One practical suggestion is to make good reading materials easily obtainable and desirable. Children who read good materials have an experience against which to judge the cheap materials they read. A church can promote this kind of offensive against the lurid comics in the following ways.

First, by the preparation of lists of good books for children and their distribution to parents. Many denominational boards of Christian education have prepared such lists. Further encouragement can be given to parents to buy good books for their children by sponsoring book tables or book fairs in which rich resources of books will be displayed and purchase made easy.

Another service a church can render is through conducting a lending library service. This may be done in many ways. The children may be encouraged to bring their books to their class and exchange them with others much as they do their comic books. Or the church may purchase a limited number of the best new releases each year to add to a circulating library. Some denominational publishing houses give a discount on books for a church library.

Still another service is to see that all children are furnished the

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story papers available from most denominations. These papers are providing some of the finest fiction being printed today for children and youth. Within a year's time, any one of these story papers provides the equivalent of at least fifteen good books. Many of these stories, when printed as books, are awarded outstanding recognition for their excellence.

Yet another approach to the problem is to work with other churches in the community in cooperating with the public library to provide for a children's reading room where good books are displayed and easily available. A story hour can be planned. If the library hasn't funds, the church may discover trained volunteer leaders to conduct a Saturday afternoon story hour to attract children to the library and to interest them in good stories and other literature. The *how* is not so important. When leaders come to see the task of interesting their children in good books to offset the cheap newsstand comic magazine fare as part of their program of Christian nurture, they will find a way to achieve this end.

Radio and Television

It is our hope and conviction that higher quality programs will be made available on the air both by direct programing on the part of the church and an awakened social conscience on the part of the industry. But right now the church's task of Christian education is being done in a world where experiences of children, youth, and adults include hours with murder mysteries, philandering puppets, wrestlers who exploit butchery, comedians who hew as close to the line of indecency as the censor will allow, and "soap operas" that deal in duplicity, murder, and moral infidelity. What can the church do about it?

In the first place, not all radio and television programs are bad or even *poor*. Some are excellent. The church—your church in your community—has a responsibility to sit in moral judgment upon what comes over the air waves.

The most effective form of judgment is the moral and aesthetic judgment of the people of the church. Approval of the good goes farther than condemnation of the bad. Just one illustration is sufficient. When the Goodyear Tire and Rubber Company began the broadcast of

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Fulton Oursler's "The Greatest Story Ever Told," the listening audience response for the first year was so low that the company considered dropping the program. Denominational and interdenominational channels began calling the program to the attention of church leaders. Local church leaders announced the program through bulletins and by other means with the result that this excellent program has reached a very high listening audience rating.

The local church has many opportunities to inform its membership of the good radio and television programs. It can encourage listeners to send messages of commendation to the stations and sponsors. This kind of discriminating support should be given both to religious and to entertainment programs.

Leadership in the local church can assume responsibility for its share of public service programing. Each station is obliged by the conditions of its license to present a certain percentage of its programing in the interest of the public welfare. The leaders in the local church need to assume responsibility to see that stations do and are able to live up to these requirements. First, they can call attention to and sponsor high quality religious network or transcribed programs. Often a station member of a network will substitute a commercial program of its own for a national network religious program, unless there is sufficient listener demand for the program. In the second place, the churches of a community need to assume the responsibility for helping the radio and television stations of their community live up to their public interest requirements. The churches of a community of over two hundred thousand population let a weekly half hour period of radio time go by default because they could not or did not find leaders who were willing to give time to prepare for the half hour.

The Protestant Radio Commission stands ready to help the churches of any community fulfill their radio and television responsibility.¹

Movies Teach

Many church leaders have despairingly watched the movies modify

¹ Write Protestant Radio Commission, 287 Fourth Avenue, New York, New York.

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the moral standards and attitudes of their people. They often say "something ought to be done about the kind of movies Hollywood gives us." And of course, they are right. And something is being done. The Protestant Film Commission has a Hollywood office. All that can be done to influence and raise the standard of the entertainment film is being done. Some progress has been made, but there is plenty of room for further progress.

But leaders in local churches have a responsibility to shoulder. Historically, leaders of the church generally have condemned the movies as evil. A Protestant minister and a deacon or elder or other lay leader in good standing would not go to a movie. Now these leaders go along with all their flock. In all too many cases the Sunday evening church congregation can now be found in the local movie house. What effected this change? Did the entertainment film suddenly change for the better?

No, the situation is essentially the same. In the beginning of the motion picture industry there was good and bad in the films exhibited. The church condemned the good because of the bad. Today there is both good and bad in the motion pictures exhibited. For the most part the church has acquiesced in the bad because of the good—in attendance practice, if not in theory.

As in the case of radio and television, the local church needs to stand in moral judgment upon the bill-of-fare offered in the local theater. Again, greater influence can be rendered through positive support of the good than in censorship of the bad.

If most of the children, youth, and adults of a church attend the movie that comes to town, is it not the responsibility of the leaders of that church to know and say what is in that picture? If the church in its study groups doesn't teach discrimination in reference to the movies, who will? Guidance to parents will help them in their desire that their children see only the best. Study classes for youth and adults will help them achieve a skill in evaluating pictures against the background of Christian standards.

Not only can a church help its members to use discriminating choice in the commercial films they see, but a church or the churches of the community can help determine the kind of picture that will be offered.

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Pictures no longer have to be booked in a block by an exhibitor. The best way to get the good will and support of the local theater manager is to ask for a specific picture that is good, and then work to see that that picture is supported.

This appendix does not seek to treat adequately the church's relation to commercial mass communications. It simply has sought to call the problem to the attention of the leaders of the churches. Other books will help in further dealing with this problem.² To work hard at plans for using audio-visual materials in the church and ignore the influence of the same tools outside the church is to be blind leaders of the blind.

² See Appendix III.

Appendix II

CHURCH USE OF AUDIO-VISUAL RESOURCES AND SOME EMERGING TRENDS

An Acceleration of United Effort

A DISCUSSION OF THE USE OF AUDIO-VISUAL RESOURCES IN THE PROGRAM of the church always stands in danger of claiming too much. And yet even casual observance over some years across the church life of the nation reveals some evident trends.

An accelerated use of audio-visual resources seems to be adding stimulus to the current move toward Protestant unity. The influence making for this emerging trend comes from two or three directions. In the first place, the initial attempt to train leaders to understand the possibilities in the audio-visual field was a cooperative attempt. In the summer of 1944 the International Council of Religious Education brought together leaders from all interested denominations for a week's workshop. A workshop has been held annually each year since. An interesting fact to note is that denominations that have not been ready to participate in other cooperative endeavors have participated in this training workshop. In a real sense it can be stated that many of the denominational audio-visual programs have stemmed out of these interdenominational training enterprises, so that there is a real unity in purpose and emphasis running through denominational programs of training.

A second influence driving the church toward a unified approach to the audio-visual field has been the need for new materials. The cost of many audio-visual materials is so great as to make denominational duplication wasteful. It was soon discovered that no denomination was

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able to carry an adequate program of production alone. Since 1944 nearly a dozen major productions have been produced cooperatively, and used widely by most denominations. These are materials that none of us would have had if we had not found it possible to pool our resources and work together.

There has been a deeper realization of unity growing out of this economically enforced cooperation. It was soon discovered that the preparation of audio-visual resources demands specific and careful thinking. Generalizations that all can accept by putting one's own particular interpretation into general words do not make adequate specifications for shooting scripts. Denominational leaders of widely variant theological backgrounds have had to sweat over bringing forth specific ideas portrayed in definite pictures on the screen that will be acceptable to all. In this process we have discovered a much wider and deeper basic unity of purpose and message than any of us realized existed. We can see emerging an acceleration of the movement toward basic unity.

Organization-wise, this move has developed into certain accepted procedures for getting needed audio-visual materials prepared.

There are two general classifications into which needed audio-visual materials fall: materials related to or integral with the church-school curriculum, and materials related to the general program emphases of the church.

In general the various churches working together to prepare audio-visual resources for the church school follow this procedure:

The Division of Christian Education has two lesson committees. These committees work out outlines for the Uniform Lessons and the various Graded Lesson Series. At the time that a cycle of outlines is being prepared by these two lesson committees, they each indicate points at which audio-visual materials are needed. These suggestions are referred to a Joint Audio-Visual Committee, which is representative of both the lesson committees and other interests. This joint committee takes the suggestions of the lesson committees and prepares audio-visual production outlines. These outlines then are referred to proper committees of the International Council of Religious Education for approval. When approved they become the property of each

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member denomination of the Council and may be produced by any member, or any two or more members in cooperation.

A production conference is conducted annually by the Council to work out cooperatively plans by which a denomination or group of denominations may produce these materials. This procedure was officially approved in February, 1950, by the Council. This has added impetus to the trend toward cooperative production.

In the curriculum field much audio-visual material, particularly of the simpler and less expensive types, will be planned and produced through regular denominational curriculum channels.

Most cooperative production from the outline stage is being produced through a production agency set up by nineteen denominations and eleven interdenominational agencies. The Protestant Film Commission was organized in 1946 and has already proved itself to be an effective channel of Protestant cooperation. Evidence now indicates that this agency will be related to the New National Council of Churches when that organization is effected.

Other audio-visual resources—such as missionary materials—have cooperative channels such as the Missionary Education Movement and the Home and Foreign Missionary Councils, through which initial planning is done.

New Educational Patterns

Again there is a danger that leaders who see the great teaching potential of audio-visual resources may try to fit the church's program to them rather than the audio-visual resources to the program. No reputable leader consciously seeks to do that. And yet there is evidence that an increasing use of audio-visual resources in the church is making for an emerging trend toward some new educational patterns. At one extreme we note the church that has thrown out all its regular, approved curriculum and is using film or other audio-visual resources every Sunday. We also can find examples of churches that have reorganized their church-school membership in much larger groups—a few such churches advertise a class for persons four to eighty-four. Then there are the churches that will have nothing to do with these newfangled ideas and "infernal" machines.

CHURCH USE OF AUDIO-VISUALS

In between these extremes are all the churches that make some use of audio-visual materials. They discover a thirty-five-minute film that carries effectively a message they want presented. But you can't compress a thirty-five-minute film into a twenty-five-minute class session—so some program modification must be made. In one church an additional weekday session is planned. In another church the worship and study periods are combined and several classes are brought together to see the film. Whether leaders plan for it or not, the use of audio-visual materials is making for the emergence of some new patterns.

It is to be hoped that this trend will cause leaders to rethink our Christian education time schedule and groupings, to the end that the new patterns that emerge will make for more adequate Christian teaching.

A New Lay Leadership

The backbone of the Protestant movement has been its volunteer lay leadership. Most of our vital religious movements have been lay inspired and lay led.

There is just a beginning evidence that the increased use of audio-visual resources in the church may occasion a new lay movement in the church. National leaders in the audio-visual field are receiving letters regularly from earnest young men and women expressing a desire to use their talents to serve the church through the pictures or through radio. Often these are young persons of high professional training who could realize high incomes in the commercial industry. But they see in the communication arts a way to make the Christian message known. They are ready to give themselves to an unordained ministry of visualizing and dramatizing the Christian message. If the church can challenge, train, and find a place for this consecrated lay leadership it may be the beginning of a new vital outreach of the church.

Less dramatic than these who are ready to give their lives to a new type of life service in acting, photography, and so forth, are those countless teachers and leaders in the local church who have found and are finding new satisfactions from their leadership in the use of audio-visual resources that help them influence the lives of those they lead in a new and telling fashion. These, too, may well indicate the day of a new lay leadership enlistment and service.

Appendix III

RELIABLE SOURCES OF AUDIO-VISUAL MATERIALS

1. Denominational agencies
 - a) Bookstores and agencies
 - b) Church-school periodicals
 - c) Other denominational periodicals
 - d) Regional denominational offices such as annual conferences, synods
2. International Council of Religious Education
Visual Education Fellowship
206 South Michigan Avenue
Chicago 4, Illinois
3. Religious Film Association
45 Astor Place
New York, New York
4. State university film library
(Most state universities have audio-visual centers.)
5. Local independent dealers
(Sometimes needed resources can be secured locally. Greater care in selection will be required because these resources have not always been evaluated. Check them against resource guides.)
6. Protestant Film Commission
45 Astor Place
New York, New York
7. Protestant Radio Commission
287 Fourth Avenue
New York, New York

Appendix IV

SELECTED BIBLIOGRAPHY FOR LOCAL CHURCH LEADERS

Books ¹

An Audio-Visual Handbook—Ellsworth Dent. Society for Visual Education

Projected Visual Aids in the Church—William S. Hockman
Pilgrim Press

Using Visual Aids in the Church—Earl Waldrup. Broadman Press

Visual Aids in the Church—Rogers and Vieth.
The Christian Education Press

The Audio-Visual Method in Teaching—Edgar Dale

Religious Radio—Parker and Inman

PERIODICALS

Educational Screen
64 East Lake Street
Chicago, Illinois

See and Hear
Madison, Wisconsin

¹ Any of these may be purchased through your denominational book store.

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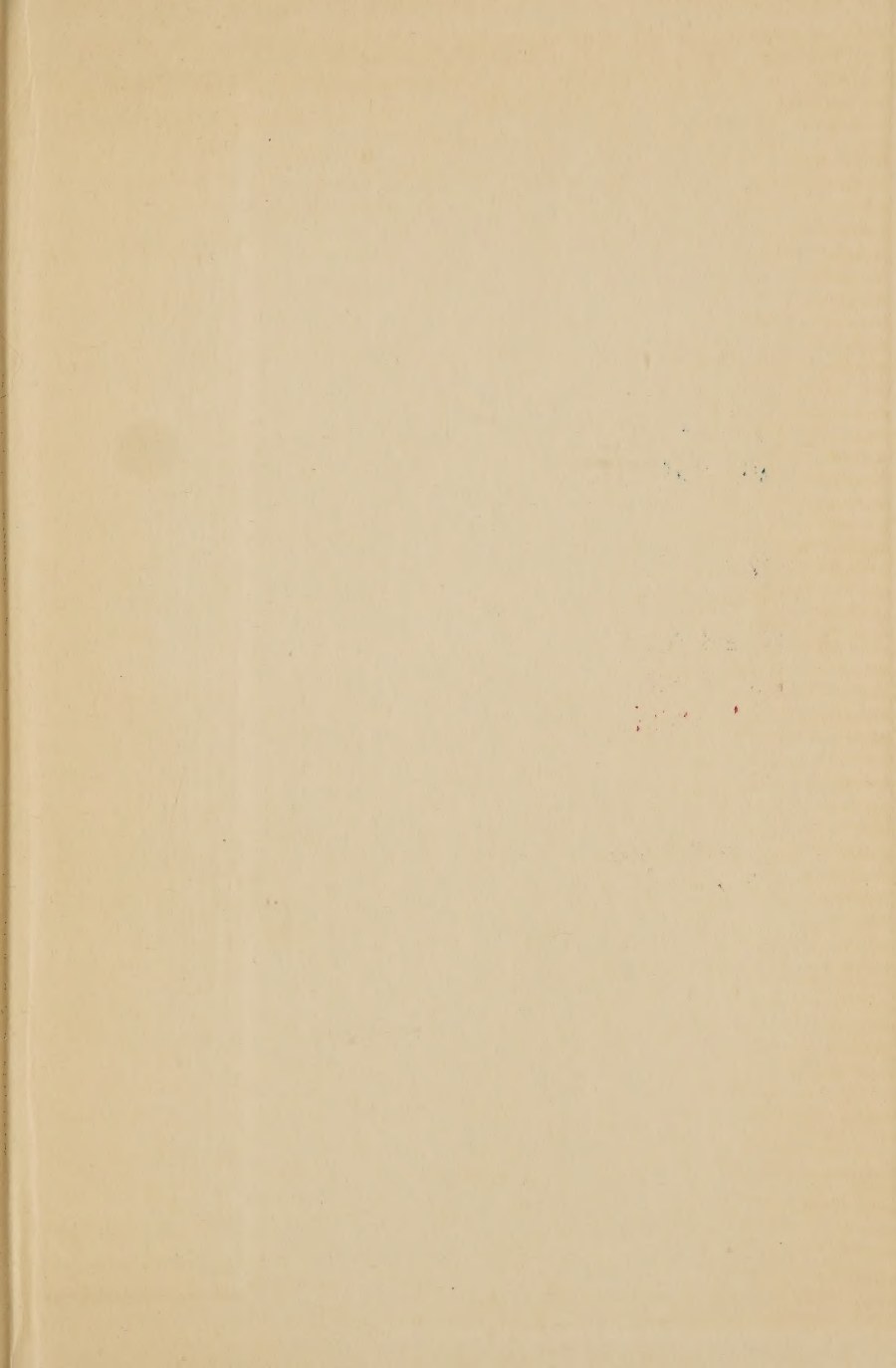
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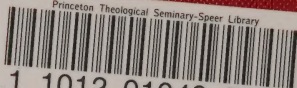
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Princeton Theological Seminary-Speer Library



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